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Playlist is HMV's very own exclusive guide to the hottest new sounds around. Sigur Ros open this month's CD with a typically hypnotic epic from their forthcoming opus. Radio 4 and Add N To (X) bring some punk-funk beats to the party before David Holmes' The Free Association and Alabama 3 lighten the mood a little. There are also new tracks from Graham Coxon, The Delgados and Sparta before The Polyphonic Spree bring things to a gloriously over the top close!

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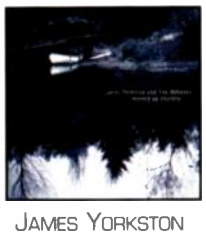

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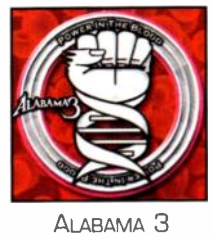

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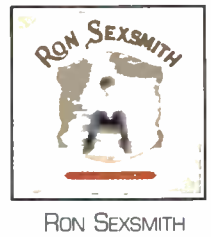

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CHARLATANS TO SPLIT?

BREAK-UP RUMOURS DENIED AS TIM BURGESS RECORDS SOLO ALBUM IN LA

The Charlatans' future is in doubt following revelations that frontman Tim Burgess has started work on a solo album in Los Angeles.

Rumours had been circulating recently that one of the biggest bands of the last ten years were going to call it a day. After seven studio albums – their last was 2001's 'Wonderland' – *NME* understands that Burgess decided to take an extended break from the band.

A source told *NME*: "After 'Wonderland' Tim decided he wanted to do his own thing, something a bit different to The Charlatans."

As a result, Tim has now started work on a solo album with a country-rock feel.

The official explanation for the band's recent non-appearance on the *NME* '1 Love' album was that Tim would not be in the UK. As well as working on his solo album, Tim went to Iceland last week to play a solo DJ set at the Airwaves festival. He is also due to DJ this Wednesday (October 23) in New York.

Tim moved to LA four years ago, and the distance between him and the rest of the band in Manchester has placed a strain on The Charlatans.

Tim has hooked up with American singer-songwriter **Linus Of Hollywood** and alt.country outfit **Beachwood Sparks**. Tim has long wanted to go in a country direction, often speaking of his admiration for Bob Dylan. He also regularly sports a Flying Burrito Brothers T-shirt, the band formed by country legend and former member of The Byrds Gram Parsons.

"Our managers hooked us up," Linus told the *LA Times*. The pair have been working in Linus' home studio in Hollywood, with seven songs written in just three weeks.

"I brought in the ideas and Linus has helped me see them fully realised," said Burgess. Those who've heard the demos say they have a country feel, with comparisons also being made with Travis and Coldplay.

A spokesman insisted to *NME*: "The Charlatans are not over. While Tim is working on a solo album, the rest of the band will start on the next album. Mark *(Collins, guitarist)* will go out to see Tim in LA in January and they will then work on new Charlatans songs."

The Charlatans have survived until now against the odds. In 1993, keyboard player Rob Collins was imprisoned after he was found guilty of assisting in an armed robbery; in 1996 he died in a car crash. In 1999, £363,000 of the band's money was found to be missing and their accountant was jailed for the theft.

"Tim decided he wanted to do his own thing, something a bit different to The Charlatans"

PHOTOGRAPHY: DAVID ELLIS/KATZ

North country-rock boy: Tim, thinking things over with The Charlatans

Fan killed at Nelly show

AS RAPPER HITS NUMBER ONE IN UK, TWO ARE STABBED AT CALIFORNIA GIG

A **Nelly** fan was stabbed and later died last Friday (October 18) as the rapper played in California.

Nelly hit Number One in the UK on Sunday (October 20) with his single 'Dilemma', a duet with **Destiny's Child** singer **Kelly Rowland**. But the rapper's Number One was marred by violence at the concert in Chula Vista, California. The stabbings follow violence at another Nelly show in California in August, which ended in a riot.

Thirty-year-old Faitamai Taunuu suffered multiple stab wounds in the attack and died of his injuries on Saturday. Another fan, Sean Bowers, was also stabbed and is described as in a good condition in hospital.

Police have charged Hank Carl Banegas and Steven Francis TeSam both of Alpine, California, with murder and attempted murder. An unidentified 16-year-old boy was charged with conspiracy.

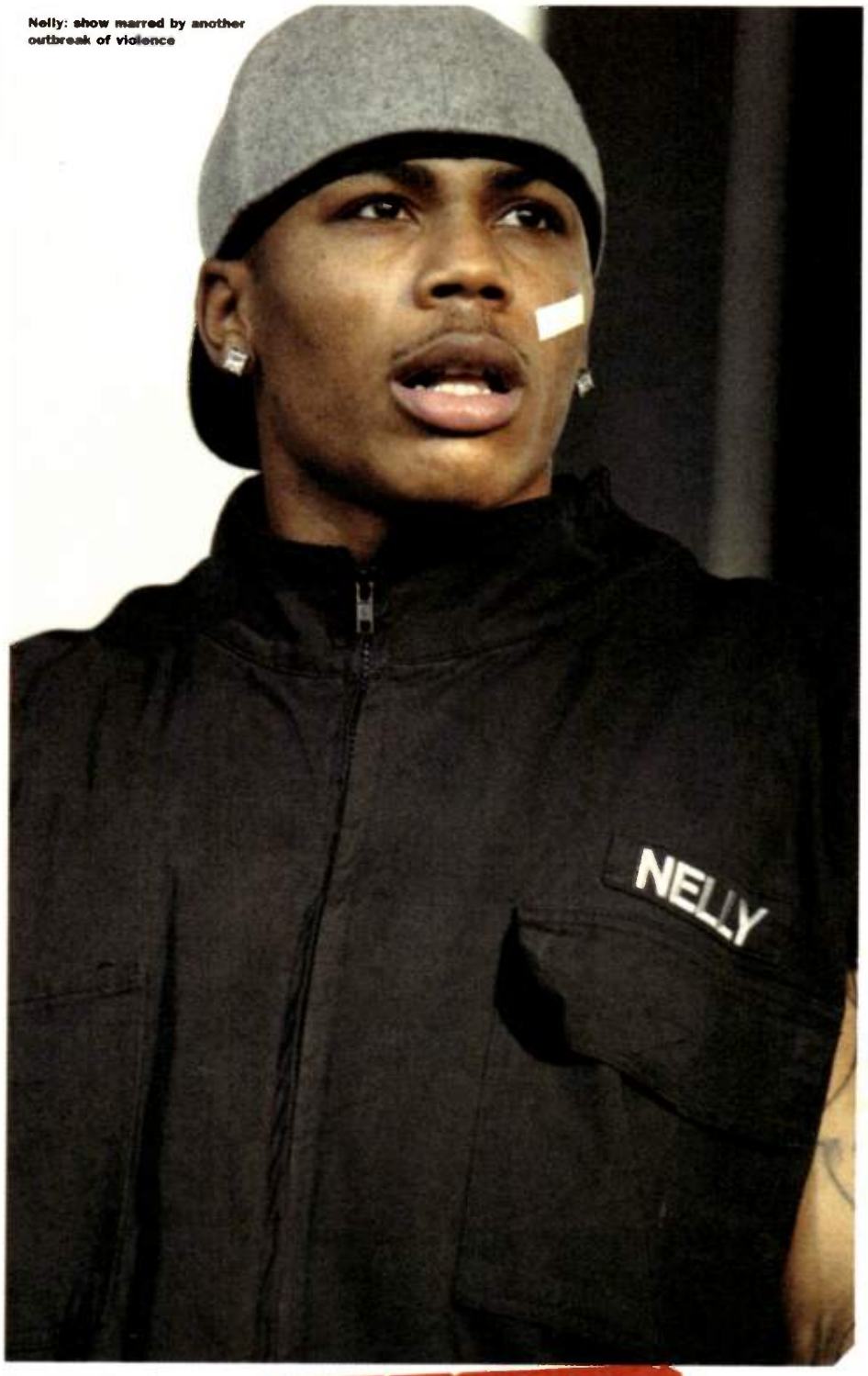
In August, at the Beat Summer Jam 2002 concert in Irvine, California featuring Nelly, **Snoop Dogg** and **Ja Rule**, 15,000 people fled after a fight broke out and spilled onto the main stage.

The plug was pulled half an hour before the show was due to close, as headliner Nelly was due to perform his set. No arrests were made and only three people were slightly injured, one of whom needed hospital treatment.

Although his shows have attracted violence, Nelly stresses he is no hip-hop gangsta. He commented: "People know that if you're trying to get real hardcore street gangsta, then Nelly ain't ya man. But if you're trying to get your groove on, if you got that girl in the car, then I'm with ya, dirty."

The rapper has a running beef with veteran rapper **KRS-One**, who included a line on his track 'Clear 'Em Out' about rappers who *"go pop"*. Nelly took offence, believing it was a diss aimed at him.

"If you're trying to get real hardcore street gangsta, then Nelly ain't ya man" Nelly



Nelly: show marred by another outbreak of violence

Mark Lanegan (left) joins Yellow Queen Nick Oliveri onstage at The Enterprise pub, north London

In brief

Queens Of The Stone Age star **Nick Oliveri** played a rare solo show in a London pub on Friday (October 18).

The bassist took to the stage of The Enterprise in Chalk Farm for a 45-minute set. Stripped to the waist and wearing leather trousers, Oliveri worked through songs by his side project **Mondo Generator** as well as a couple he said he written that day.

The highlight of the evening came when Oliveri was joined by former **Screaming Trees** frontman **Mark Lanegan** for a show-stopping 'Autopilot'. He also played Queens track 'Just Another Love Song'. His band cohort **Josh Homme** was also present.

Manic Street Preachers are to play a special one off show at Brixton Academy, *NME* can reveal.

The band play the London venue on December 8, the night after they headline Wembley Arena with their greatest hits show. Support on the night will come from **Kinesis**. Tickets are on sale now and cost £22.50.

The Manics' greatest hits album 'Forever Delayed' is released on October 28, followed on November 11 by a 'Forever Delayed' DVD which includes every video made by the band.

DON'T FORGET!

NIRVANA WEEK STARTS IN THE NME ON NOVEMBER 5!

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UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

–	1	**DILEMMA**	NELLY FT KELLY ROWLAND (UNIVERSAL)
1	2	**THE KETCHUP SONG (ASEREJE)**	LAS KETCHUP (COLUMBIA)
2	3	**WU FLOW**	BIG BROVAZ (EPIC)
4	4	**COMPLICATED**	AVRIL LAVIGNE (ARISTA)
–	5	**I'M RIGHT HERE**	SAMANTHA MUMBA (WILD CARD)
–	6	**THERE BY THE GRACE OF GOD**	MANIC STREET PREACHERS (EPIC)
–	7	**LUV U BETTER**	LL COOL J (DEF JAM)
2	8	**NEW DIRECTION**	S CLUB JUNIORS (POLYDOR)
–	9	**YOU WERE RIGHT**	BADLY DRAWN BOY (TWISTED NERVE)
3	10	**THE LONG AND WINDING ROAD/ SUSPICIOUS MINDS**	WILL YOUNG & GARETH GATES (S)
6	11	**JUST LIKE A PILL**	P!NK (ARISTA)
5	12	**ALL MY LIFE**	FOO FIGHTERS (RCA)
12	13	**THE TIDE IS HIGH (GET THE FEELING)**	ATOMIC KITTEN (INNOCENT)
7	14	**DOWN BOY**	HOLLY VALANCE (LONDON)
8	15	**MY VISION**	JAMATTA FT SEAL (MOS/RULIN)
9	16	**DOWN 4 U**	IRV GOTTI PRESENTS JA RULE FT ASHANTI (MURDER INC/MERCURY)
10	17	**LITTLE BY LITTLE/SHE IS LOVE**	OASIS (BIG BROTHER)
14	18	**WHAT I GO TO SCHOOL FOR**	BUSTED (UNIVERSAL)
15	19	**GANGSTA LOVIN'**	EVE FT ALICIA KEYS (INTERSCOPE)
18	20	**LIFE GOES ON**	LEANN RIMES (CURB/LONDON)
16	21	**CLEANIN' OUT MY CLOSET**	EMINEM (INTERSCOPE)
13	22	**DREAMING OF YOU**	THE CORAL (DELTASONIC)
11	23	**CHECK THE MEANING**	RICHARD ASHCROFT (HUT)
21	24	**WHEN I LOST YOU**	SARAH WHATMORE (RCA)
6	25	**CRY**	FAITH HILL (WARNER BROS)
22	26	**MESSAJA**	SCOOTER (SHEFFIELD TUNES)
24	27	**GOT TO HAVE YOUR LOVE**	LIBERTY X (V2)
25	28	**UNDERNEATH IT ALL**	NO DOUBT (INTERSCOPE)
–	29	**CAUGHT BY THE RIVER**	DOVES (HEAVENLY)
19	30	**FOREVER**	TRINITY-X (ALL AROUND THE WORLD)
–	31	**CHILDREN OF THE NIGHT**	NAKATOMI (JIVE)
28	32	**SHE HATES ME**	PUDDLE OF MUDD (GEFFEN)
26	33	**TRY**	IAN VAN DAHL (NULIFE)
35	34	**UNDERNEATH YOUR CLOTHES**	SHAKIRA (EPIC)
30	35	**ADDICTIVE**	TRUTH HURTS FT RAKIM (INTERSCOPE)
29	36	**ROUND ROUND**	SUGABABES (ISLAND)
17	37	**HELP ME**	ROCK CARTER (JIVE)
–	38	**TONIGHT I'M GONNA LET GO**	SYLEENA JOHNSON (JIVE)
–	39	**RELOAD**	PPK (PERFECTO)
27	40	**DAYS GO BY**	DIRTY VEGAS (CREDENCE)

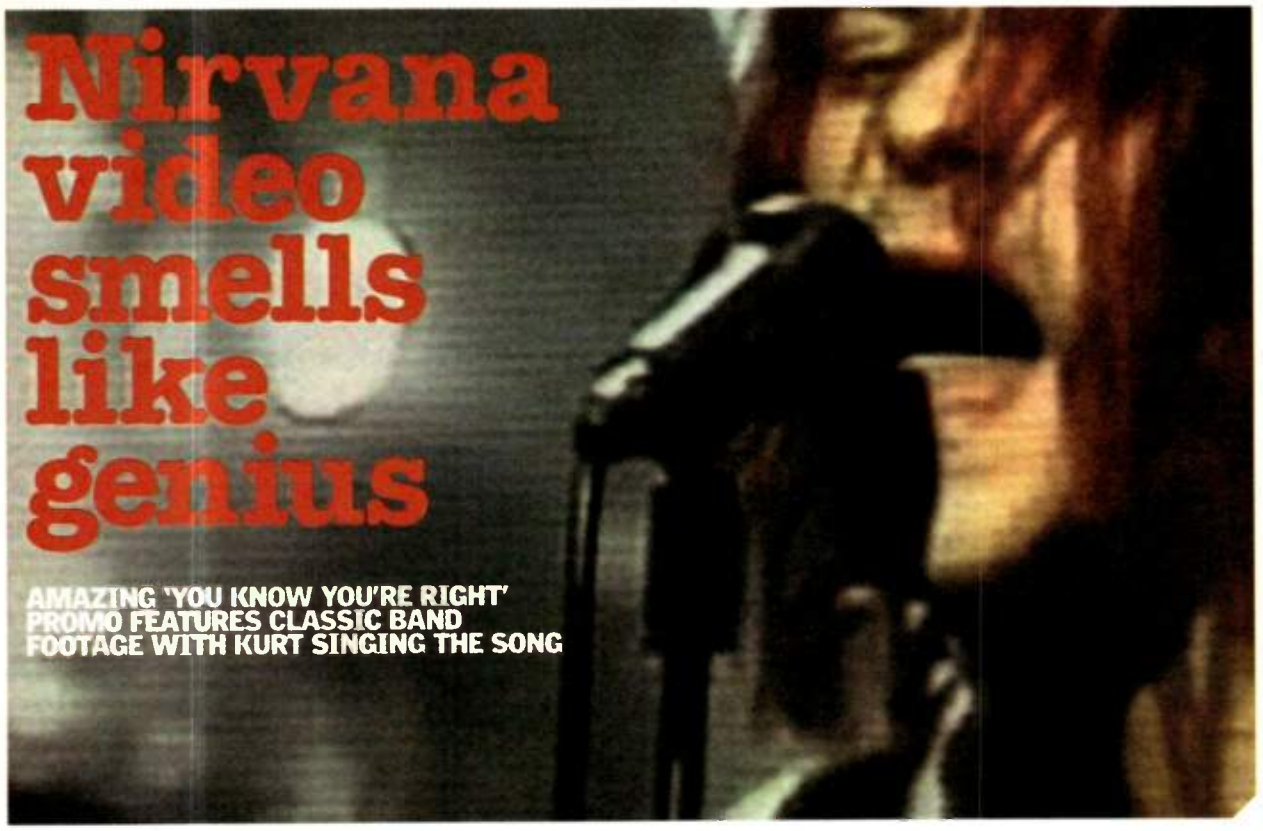
UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**FROM NOW ON**	WILL YOUNG (S)
2	2	**FORTY LICKS**	THE ROLLING STONES (VIRGIN DECCA)
3	3	**ELV1S – 30 NUMBER 1 HITS**	ELVIS PRESLEY (RCA)
4	4	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
6	5	**HELLYVILLE**	NELLY (UNIVERSAL)
5	6	**MISSUNDAZTOOD**	P!NK (ARISTA)
–	7	**THE VERY BEST OF**	FLEETWOOD MAC (WSM)
7	8	**LET GO**	AVRIL LAVIGNE (ARISTA)
–	9	**FOOTPRINTS**	HOLLY VALANCE (LONDON)
8	10	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
9	11	**HEATHEN CHEMISTRY**	OASIS (BIG BROTHER)
–	12	**VISIONS**	JAMATTA (MOS/RULIN)
14	13	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
–	14	**TWISTED ANGEL**	LEANN RIMES (CURB/LONDON)
–	15	**DEFINITIVE**	INXS (MERCURY)
12	16	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
11	17	**SONGBOOK – A LIFETIME OF MUSIC**	DAVID GATES (JIVE/WSM)
13	18	**FEELS SO GOOD**	ATOMIC KITTEN (INNOCENT)
10	19	**THE RAGPICKER'S DREAM**	MARK KNOPFLER (MERCURY)
–	20	**I TO SKY**	JJ72 (LAKOTA)
15	21	**AQUALUNG**	AQUALUNG (8 UNIQUE)
29	22	**THE CORAL**	THE CORAL (DELTASONIC)
22	23	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
16	24	**IMAGINE**	EVA CASSIDY (BLIX STREET/HOT)
19	25	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
24	26	**GREATEST HITS I, II & III**	QUEEN (PARLOPHONE)
–	27	**ALED**	ALED JONES (UCJ)
21	28	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
36	29	**ASHANTI**	ASHANTI (MURDER INC/MERCURY)
26	30	**SONGBIRD**	EVA CASSIDY (BLIX STREET/HOT)
20	31	**BOUNCE**	BON JOVI (MERCURY)
30	32	**LAUNDRY SERVICE**	SHAKIRA EPIC)
23	33	**THINKING IT OVER**	LIBERTY X (V2)
35	34	**ORIGINAL PIRATE MATERIAL**	THE STREETS (679/LOCKED ON)
18	35	**LIFE ON OTHER PLANETS**	SUPERGRASS (PARLOPHONE)
27	36	**ALL RISE**	BLUE (INNOCENT)
17	37	**THE DATSUNS**	THE DATSUNS (V2)
25	38	**ILLUMINATION**	PAUL WELLER (INDEPENDIENTE)
40	39	**SONGS FOR THE DEAF**	QUEENS OF THE STONE AGE (INTERSCOPE)
34	40	**SILVER SIDE UP**	NICKELBACK (ROADRUNNER)

PHOTOGRAPHY: WIRE IMAGE/JO MCCAUGHEY/ALL ACTION

Nirvana video smells like genius



AMAZING 'YOU KNOW YOU'RE RIGHT' PROMO FEATURES CLASSIC BAND FOOTAGE WITH KURT SINGING THE SONG

Here's a look at the new **Nirvana** video, which catapults viewers through the band's entire career in under four minutes.

The clip for 'You Know You're Right', is comprised of hundreds of classic shots filmed throughout the band's career.

Sometimes dizzying to the eye, previously unseen footage of the band is cut with shots from their legendary shows at the Reading Festival and Rock In Rio, among many others. The editing is so sharp that at times, it is made to look like Cobain is singing the words to the song, which was performed live just once.

'You Know You're Right'; features on the forthcoming best-of compilation 'Nirvana', released on October 28.

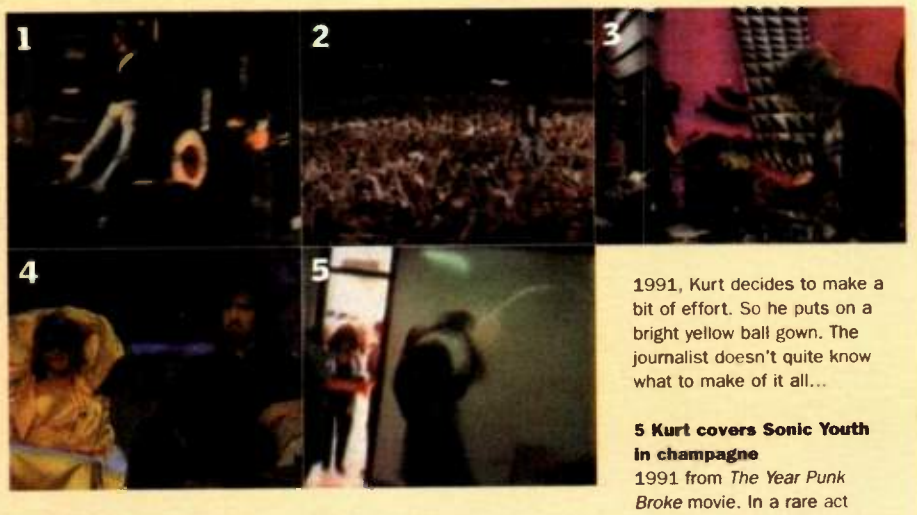
Classic Kurt cuts

Legendary Nirvana moments captured in the video for 'You Know You're Right'

1 Reading 1991
The year before their now-legendary Reading performance, a less well-known Nirvana played the same festival on a bill that featured Sonic Youth, Dinosaur Jr and Teenage Fanclub. Kurt ended the set by injuring himself jumping into Dave's drumkit, and the footage will still make you flinch today.

2 Hollywood Rock Festival
Rio, 1993. Huge crowds greet Nirvana in South America as they play alongside the likes of Alice In Chains and Red Hot Chili Peppers. Keep an eye out for a painfully thin Kurt crawling across the stage in a black dress, and spitting into the camera.

3 On *The Word*
Nirvana perform 'Smells Like Teen Spirit' on the Channel 4 show in 1991. Kurt proclaims Courtney Love to be "the best fuck in the world". TV history is made, and Nirvana charm England in five minutes flat.



4 Kurt in a dress
Being interviewed for MTV in 1991, Kurt decides to make a bit of effort. So he puts on a bright yellow ball gown. The journalist doesn't quite know what to make of it all...

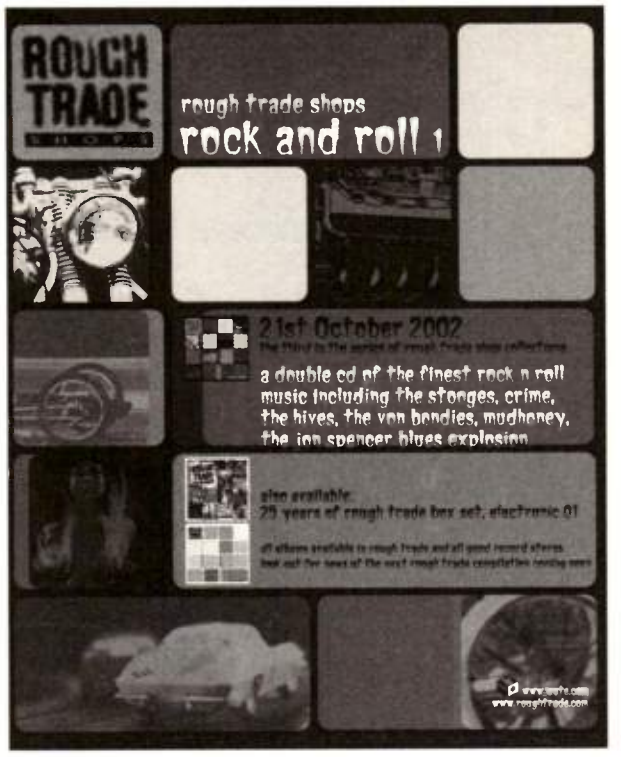
5 Kurt covers Sonic Youth in champagne
1991 from *The Year Punk Broke* movie. In a rare act of rock star folly, Kurt takes a full bottle of champagne and covers touring pals Sonic Youth from head to toe.

'1 Love': it's a silver smash!

The **'1 Love'** *NME* War Child album featuring **Oasis, Manic Street Preachers** and **Ms Dynamite** has reached silver disc status in the UK in its first week of sales.

As *NME* went to press, the album was Number Two in the compilation albums chart, with 60,000 units shipped. It was just behind 'Now Dance 2003' featuring Atomic Kitten, Kylie Minogue and Liberty X. Because '1 Love' is a compilation album featuring a variety of artists, chart rules mean that it is not eligible for the official UK album chart.

'1 Love' – which includes cover versions by Starsailor, Oasis, Stereophonics, Manic Street Preachers, Ms Dynamite, Elbow, Badly Drawn Boy and Feeder of their favourite Number One singles – was recorded in the same spirit as the landmark 1995 'Help!' album. As with 'Help!', profits from '1 Love' will go to the War Child charity to help ease the suffering of children in war zones.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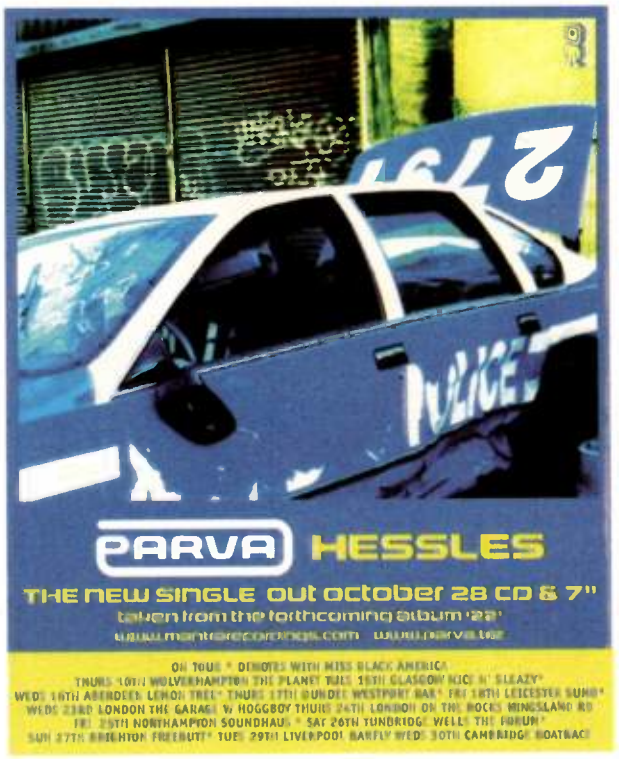
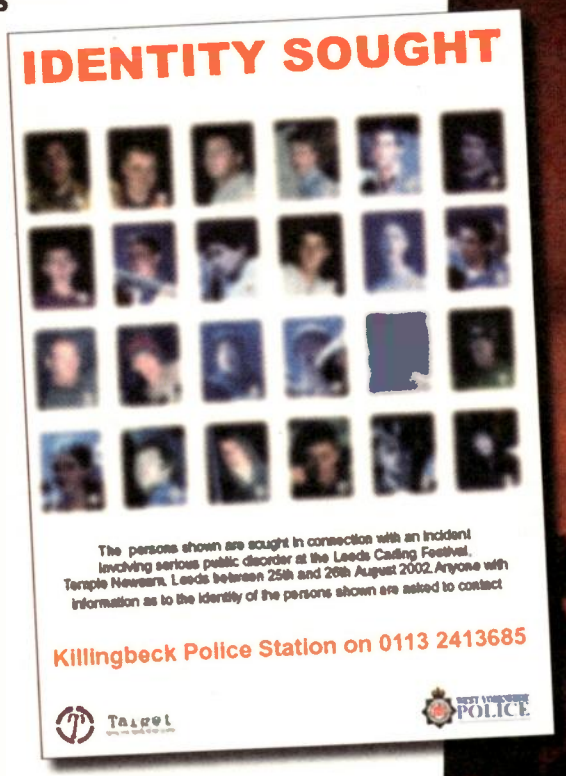
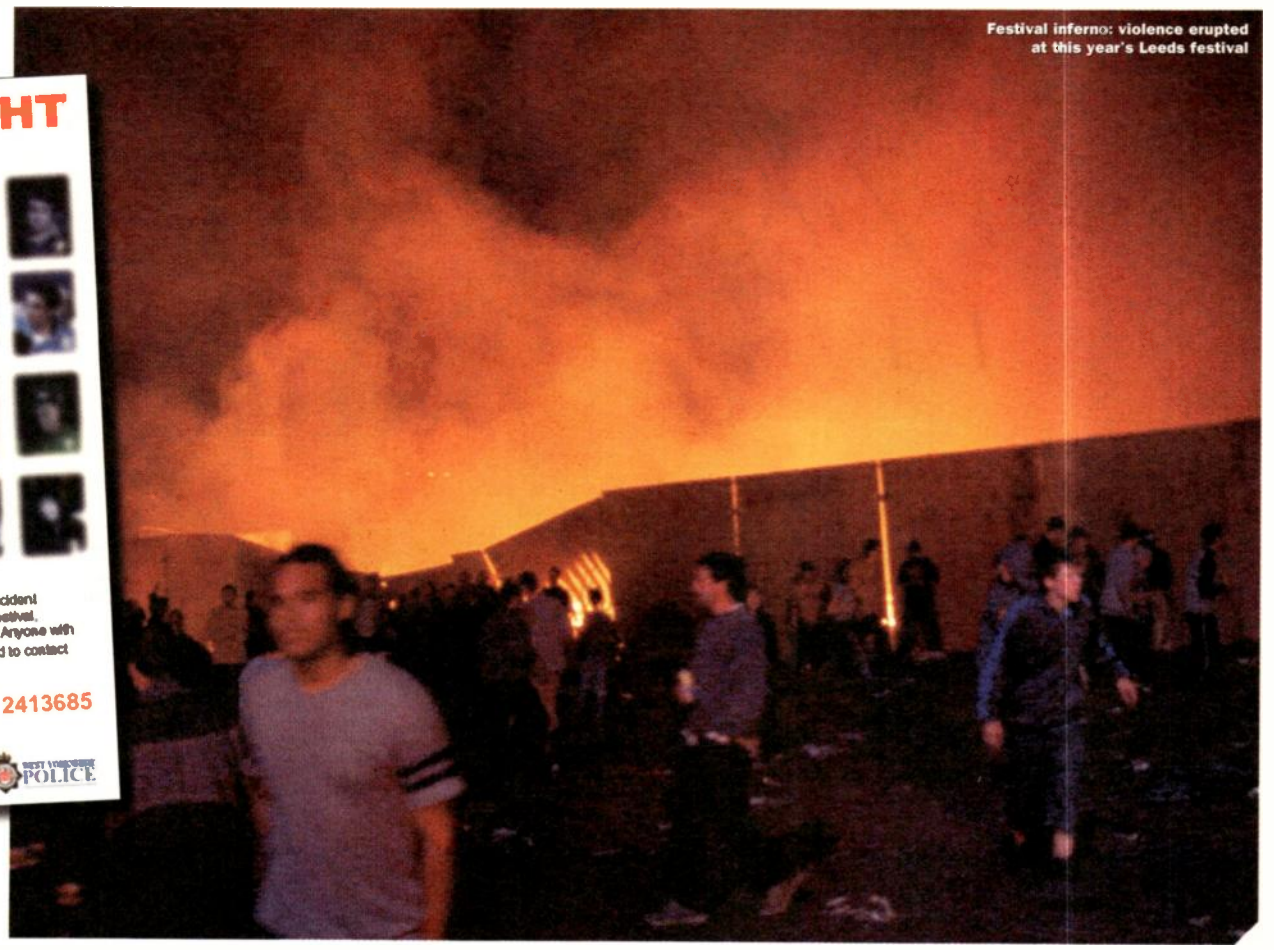


Police publish Leeds riot 'most wanted' photos

WEBSITE SHOWS 24 PEOPLE BELIEVED TO BE BEHIND FESTIVAL DISTURBANCES


IDENTITY SOUGHT
The persons shown are sought in connection with an incident involving serious public disorder at the Leeds Carling Festival, Temple Newsam, Leeds between 25th and 26th August 2002. Anyone with information as to the identity of the persons shown are asked to contact
Killingbeck Police Station on 0113 2413685
Target
POLICE


Festival inferno: violence erupted at this year's Leeds festival

Police in Leeds have published a rogues' gallery of people they say were involved in rioting at the end of this year's **Leeds festival**.

Twenty-four photos of young men have been posted on the West Yorkshire Police website.

Anyone identified will be questioned and could face charges of arson, criminal damage, assault and public order offences.

"We have liaised with the CPS *(Crown Prosecution Service)* and these 24 have been identified as being principally involved," a West Yorkshire police spokesperson said.

When police ran a similar appeal in 2001 following the Bradford race riots, a number of people were sentenced to five years or more in prison. A police spokesperson told *NME* they could not comment on the sentences faced by those caught up in trouble at Leeds or whether similarly harsh terms would be handed down. The spokesperson added that "culpability will be assessed individually".

Meanwhile, festival promoters Mean Fiddler have said they did not push for the appeal and have not pushed for prosecutions.

"The police decided it was something they were going to do immediately because it was based on methods that they undertook for catching people involved in the Bradford riots," Mean Fiddler MD Melvin Benn told *NME*. "They immediately decided it was similar and they were going to proceed on a similar basis."

At time of going to press, police said that a number of people across the country had called with information. Some of the calls, they say, even came from the people pictured themselves.

Up to 500 fans went on the rampage during the disturbances, setting fire to many toilet blocks.

Over 200 police were deployed in a bid to contain the violence, and were attacked with bottles and other missiles. Rioting continued for several hours.

"These 24 have been identified as being principally involved"
Police spokesperson

The strife of Ryan

ADAMS THROWS OUT HECKLER WHO ASKS FOR BRYAN ADAMS SONG

Ryan Adams paid a heckler to leave his show in Nashville last week when the man called out for **Bryan Adams**' hit 'Summer Of '69'.

Adams stopped the show at the Ryman Auditorium and asked for the house lights to be brought up so he could find the offender.

With some help from the crowd, he found the man. He climbed into the crowd, took the $28 ticket price from his wallet, gave it to the fan and told him to be on his way.

The man would not budge and Adams refused to carry on until the fan "left the house". After five minutes, the man left and the show rolled on.

However, the manager of the venue grabbed the man on his way out the door. Apologising profusely, he let him back in. The man kept Adams' money.

'Summer of '69' was a hit for Canadian MOR rocker Bryan Adams in 1985. While jokes mixing Ryan up with Bryan have faded as his star has risen, they obviously still irk Adams.

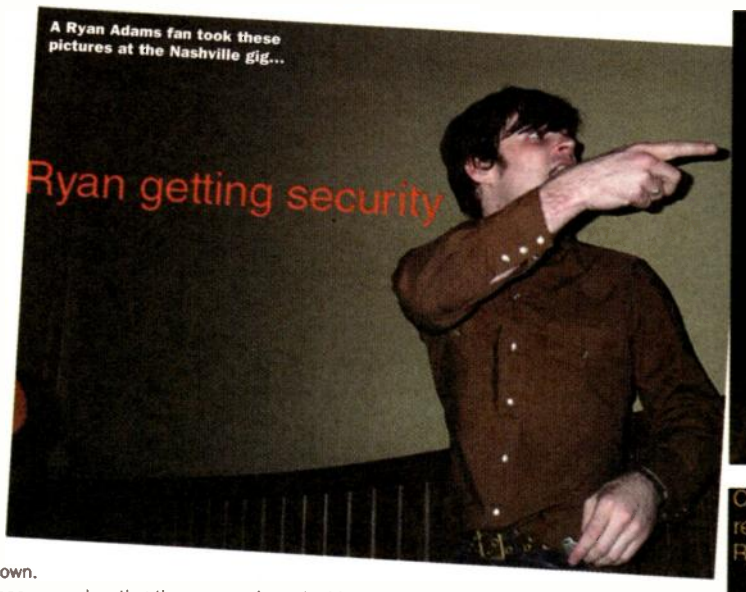
Second-guessing Adams' mood during live shows has become a sport in itself. At a gig in Philadelphia on October 5 he really went to town. Early on, someone threw a rose onstage. Adams stopped, picked up the flower then asked his roadie what he could give back in return. He came back with one of his guitars, which he gave to the fan. As he restarted the song, he cautioned the crowd: "Don't everybody go out and buy a dozen fucking roses now."

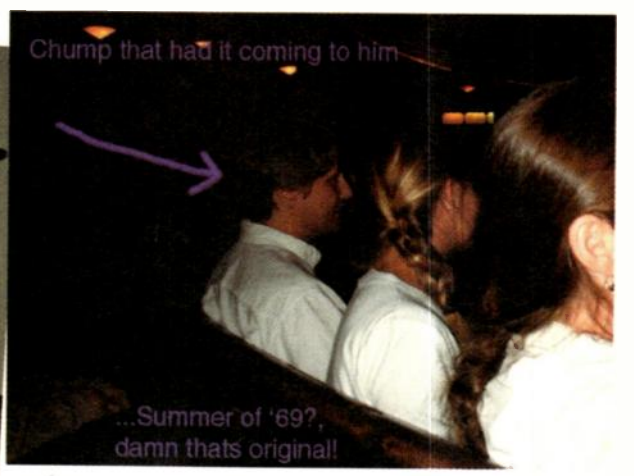
Later, as he bent over onstage someone else in the crowd yelled out: "Nice ass, Ryan!" After locating the woman, he asked her to come up to the front of the stage and when she did, he gave her a guitar, too.

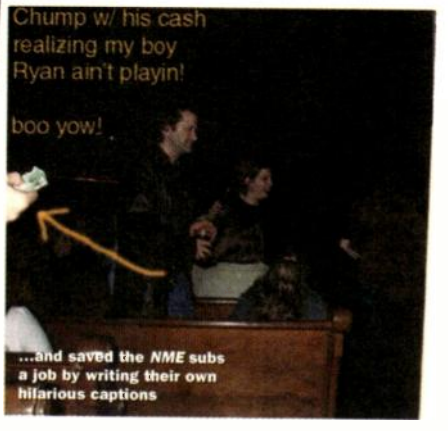
"After that it was a free-for-all, with people yelling things to try to get his attention," fan Kevin Walsh told *NME*. "He came to the front of the stage at one point with a toaster that he handed to someone in the front row, saying, 'I just got that today. Wait till you see the weird engraving on it.'

"In response to a fan who was repeatedly asking for 'Damn Sam (I Love A Woman That Rains)', Ryan responded by asking the guy onstage, giving him a guitar and playing the song with him."

Adams heads to Britain in November for a series of shows. While the Nashville gig was played with his new backing band The Esquires, he insists the UK gigs will be acoustic. Be prepared.






Chump w/ his cash realizing my boy Ryan ain't playin!
boo yow!
...and saved the NME subs a job by writing their own hilarious captions

PHOTOGRAPHY: ALL ACTION

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NME 8/10

BIG DADA

TV tie-in saves Oasis' US career

THE GALLAGHERS' STATESIDE CAREER IS ON THE UP – THANKS TO THREE FEMALE SUPERHEROES

Holy Masterplan! Just when you thought **Oasis**' chances of cracking America were knackered, along comes a superhero to save the day! Thanks to the intervention of **Batgirl** and her ally **Huntress**, the brothers Gallagher may yet hang loose with Brad and Jen.

And it's all because 'Stop Crying Your Heart Out' has been used on the soundtrack to *Birds Of Prey*, a brand new TV series running in the US featuring the superheroines. Made by the people behind *Dawson's Creek* and *Smallville*, the show runs on the Warner Bros network on Wednesday nights in the US.

In *Birds Of Prey*, Batgirl has been shot by The Joker and is confined to a wheelchair. By day, she is Barbara Gordon, a teacher of computer sciences, but by night, she is Oracle, a master of cybernetics and weapons design, who monitors the activities of New Gotham's criminals from her secret lair in the city's Clocktower. She takes Helena Kyle, the daughter of Batman and Catwoman, under her wing. Helena quickly grows into the fierce and beautiful Huntress. Completing the trio of *Birds Of Prey* is Dinah, a human with meta-human powers.

Thanks to the intervention of Batgirl and her ally Huntress the Gallaghers may yet hang loose with Brad and Jen

The theme to the series is 'Revolution' by **Aimee Allen**. However, any music used is set to become a cult hit. **Radiohead** benefited from inclusion in *Smallville*. They were featured as Smallville's favourite band on a website created for the fictional town's newspaper.

Sadly, there are no plans as yet to bring *Birds Of Prey* to the UK.

In brief

TLC will pay tribute to Lisa 'Left Eye' Lopes in the video to their new single 'Girl Talk'.

Lopes was killed in a car crash in April in Honduras. TLC's Tionne Watkins and Rozonda Thomas will shoot the video in Atlanta this week.

Director Dave Meyers said: "It's gonna be sexy. It's going to be a celebration of Lisa, and it's going to be upbeat and fun."

'Girl Talk' is due for release on December 2.

Cream organisers are offering a reward for the safe return of 20 rolls of photographic film stolen after the superclub's 10th anniversary closing party.

The event earlier this month (October 10) was the last regular club night to be held at the club's home at Nation in Liverpool.

The night was photographed, but the following day the photographer's equipment and film was stolen while he was in Birmingham.

A spokesperson said: "These pictures are invaluable only to Cream and will be of no interest or value to anyone else."

If anyone knows anything about the stolen bag or the camera film, contact Gill Nightingale on 020 7299 0950 or post back the camera film to Cream London, 1st Floor, 12 Great Portland Street, London, W1W 8QN. A reward will be offered for the safe return of the films.

Cream recently announced their intention to concentrate on festivals and one-off events.

Public Enemy: why did they give shows the bum rush?

Just why have **Public Enemy** cancelled their UK tour? Even they don't seem to be able to get their stories straight. Last week, they started off blaming security fears for the postponement of their upcoming European dates only to change tack within hours.

The band were due to head to Europe in late November in support of new LP 'Revolverlution'. They initially said that as they are seen as "agitators" their fans could become targets.

"Our main concern is the security of our fans," **Professor Griff** told *NME*, "and with G-DUB's ever-present 'war on terrorism' looming, Public Enemy might be seen as agitators in the whole scheme of things. We have decided to postpone our touring abroad for right now. Hopefully in the near future we will be able to resume our tour and continue to give the peeps what they need."

However, Public Enemy have since attempted to distance themselves from what he said. Writing on *www.publicenemy.com*, **Chuck D**, explained group MC **Flavor Flav**'s recent incarceration had led to a change of plan.

"Everybody has heard the Flav status about him serving nine weeks for the license violation," he wrote. "The judge sentenced him knowing a tour was pending. The judge also stated that he wasn't in the game of 'let's make a deal'."

Whatever...

PHOTOGRAPHY: PEROUINC.COM/LFI

Richard Ashcroft
Human Conditions

Live Dates: November 07 Sheffield City Hall / 08 Manchester Academy / 09 Liverpool University / 11 Blackburn King Georges Hall / 12 Cambridge Corn Exchange / 13 Bristol Academy / 15 & 16 London Brixton Academy / 17 Southampton Guildhall / 19 Wolverhampton Civic Hall / 20 Nottingham Rock City / 21 Newcastle City Hall / 23 Leeds University / 24 Glasgow Barrowlands / 25 Edinburgh Corn Exchange

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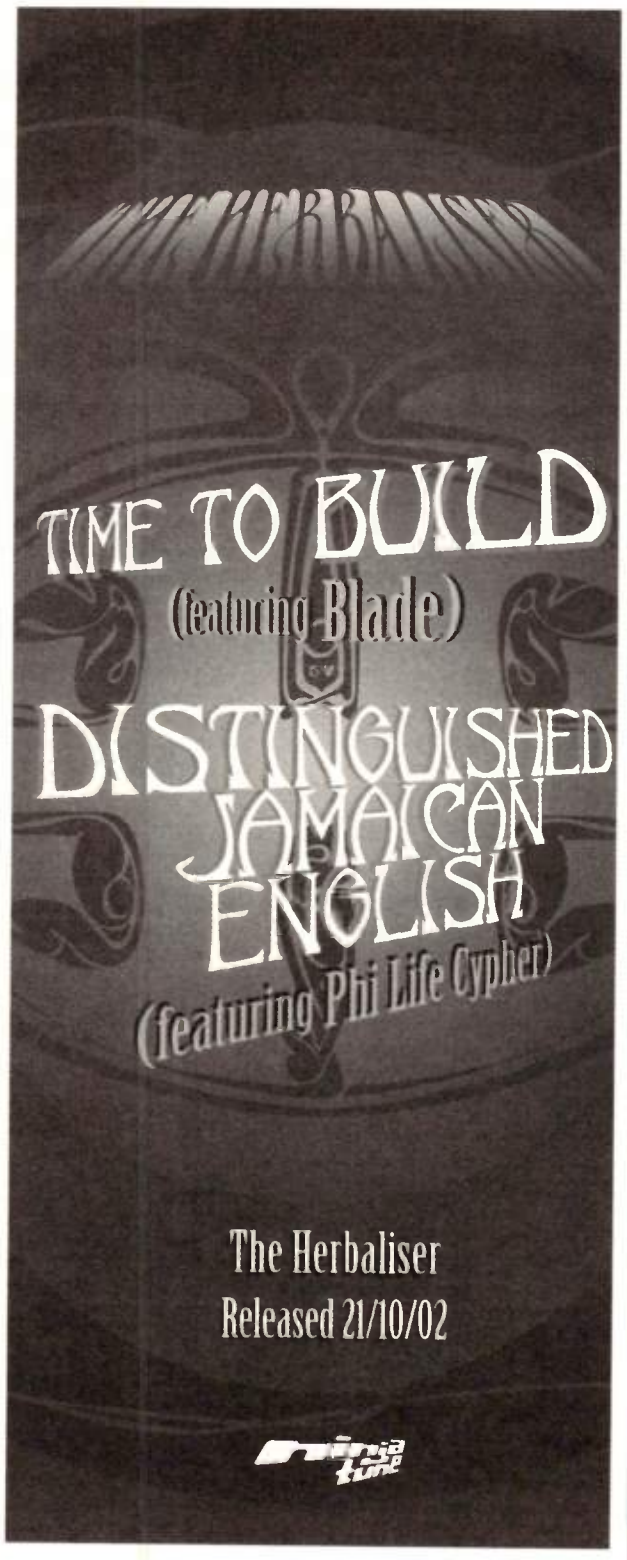

Bum deal: Casey contemplates how Kylie's arse could yet save his own

Fischerspooner saved by Kylie's arse

ELECTROCLASH 'CRISIS' HALTED BY COLLABORATION WITH POP'S BIGGEST ASSET

Fischerspooner are to unveil a secret weapon to rescue their flagging career – **Kylie**'s arse.

There has been speculation that the super-glam electroclash outfit are in crisis, following the postponement of their UK tour and single. But now Fischerspooner are to team up with Kylie Minogue for a series of "sexual and seductive" performances of their remix of her new single 'Come Into My World', released on November 4.

Speaking exclusively to *NME*, frontman **Casey Spooner** said: "We're getting ready to perform with Kylie, we're so happy. I guess she loved the remix so much, which is why they approached us about doing the performance together. We're labelmates outside the UK, we've been talking on the phone a lot."

The unlikely collaboration is set to premiere on *Top Of The Pops* next month, and will then be repeated for TV and awards ceremonies. Describing the performance, Spooner told *NME*: "I just need to slap her arse one good time on TV. I'm rehearsing my slap. I can't decide if I'm going left hand or right hand or both. She's going to reprise my *Top Of The Pops* premiere – except I will be stripping her this time. Although they are worried I'm going to pull too hard and she's going to fly across the room."

The Fischerspooner frontman added: "I will be stoic and mannequin-like on a turntable and she is going to cavort and tease me. Her choreography is going to be sexual and seductive. I'm just Kylie's prop. I'm happily going to be manipulated by her."

Duo Casey Spooner and Warren Fischer signed to the Ministry Of Sound label for the UK and the rest of the world in March for a rumoured £2million. But their signature tune, 'Emerge', failed to break the Top 20, while their debut album '#1' made little impact on the charts.

Fischerspooner have now moved their worldwide record deal outside the UK to Capitol/EMI. In the UK they remain with Ministry Of Sound, but their November UK tour has been postponed until spring 2003, as has their second single.

Spooner denied they would split from Ministry. He said: "We're sticking with Ministry in the UK, but I think EMI/Capitol will be working with them too. Unfortunately, we had to postpone the tour because of the worlwide deal and the collaboration with Kylie."

"I just need to slap her arse one good time. I'm rehearsing my slap. I can't decide if I'm going left hand or right hand or both" Casey Spooner

FISCHERSPOONER'S GREATEST HITS

The Kylie/Casey duet will be another highlight of Fischerspooner's illustrious career. Here are their other best bits...

● Casey once rang *NME* and demanded to know: "Whose cock do I have to suck to get on the cover of *NME*?" We would like to make it clear that Fischerspooner have never been on the cover of *NME*.

● At their first UK show in a bizarre venue under London Bridge station, Casey stripped to his pants and crowd-surfed, before claiming someone was grabbing his 'spooners'.

● Their appearance on *Top Of The Pops*: Casey, wearing a Lycra body stocking, danced around and – yes – stripped off.

● When they played at London's Royal Festival Hall, they were pelted with sandwiches.

● Warren Fischer claimed their first UK show would be "bigger than *Star Wars II: Attack Of The Clones*". But *Star Wars II* made £40million in the UK in two months, while touts were selling tickets for Fischerspooner for £3.

Idlewild: supporting Oxfam's Fair Trade campaign

Idlewild play fair for charity

Idlewild are the latest band announced for a charity concert in aid of Oxfam.

Fair Play takes place at the London Astoria on October 29. Organised by Emily Eavis, daughter of Michael, the gig will raise money for Oxfam's Make Trade Fair campaign.

Idlewild will play an acoustic set on the night. Also on the bill are Ms Dynamite and Lamb. More acts will be announced in the coming weeks.

Tickets for the event are on sale at *www.maketradefair.com* and there is also a special ticketline on 020 7344 0044.

PHOTOGRAPHY: ANDY WILLSHER/LFI

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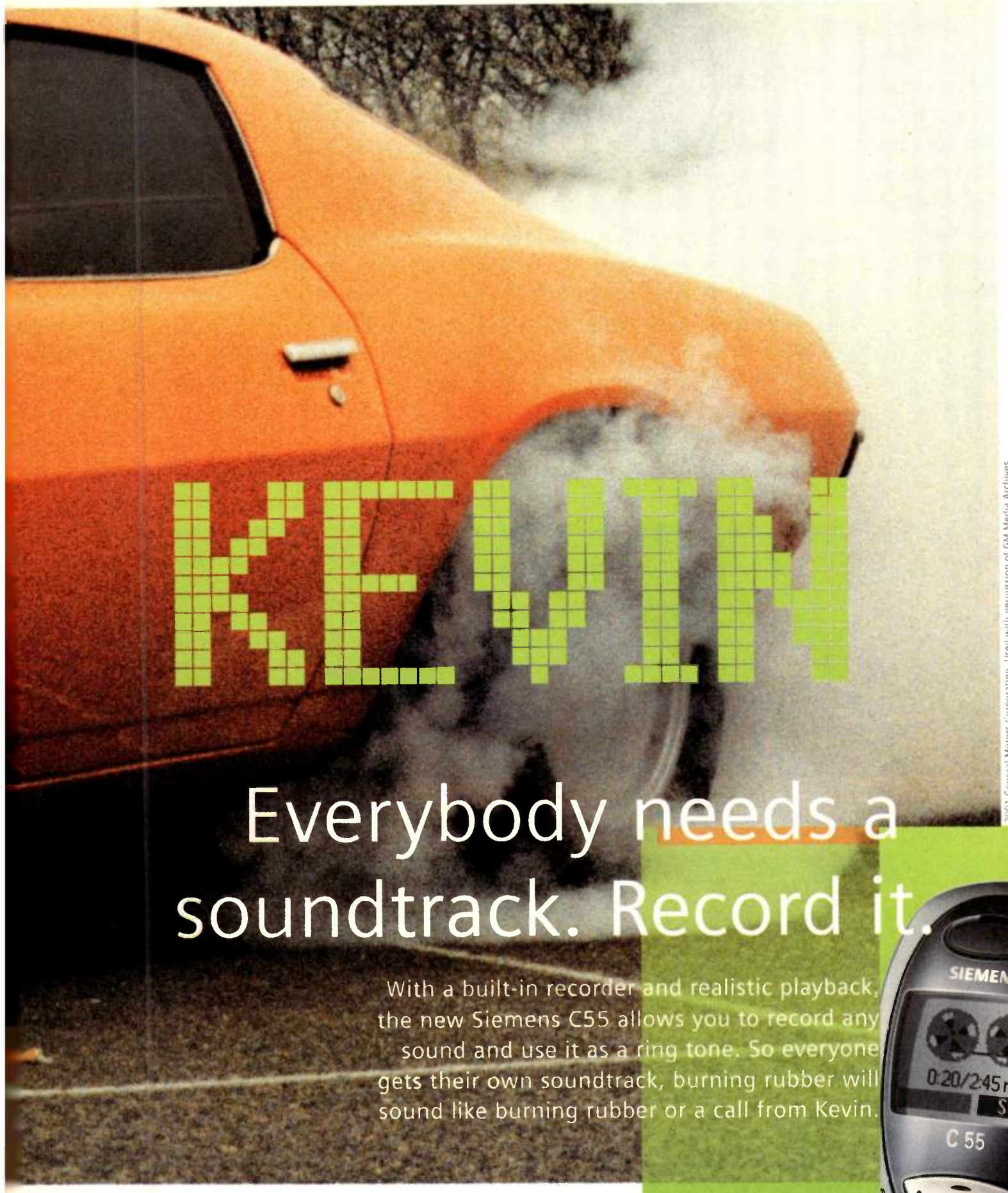

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Empty handed (well, almost): The Vines

The Vines beaten, by George!

'HIGHLY EVOLVED' LOSES BEST ALBUM GONG TO UNKNOWN BAND AT AUSSIE AWARDS

The Vines have been snubbed by the Australian music industry – losing out at the prestigious Australia Record Industry Association Awards (ARIAS), despite being nominated in five categories.

The Vines were up for five awards, including Best Rock Album, Best New Artist: Album, Single Of The Year and Best Group. However, they only got the nod for Best New Artist: Single for 'Get Free'. Despite acclaim across the world for their debut album 'Highly Evolved', in the album category, they were beaten by a band called **George**, who are little known outside of the Southern Hemisphere (see below).

"We didn't even expect to get nominated, so I wasn't expecting us to win" Craig Nicholls

The ARIAS are the jewel in the Australian music calendar, and saw **Kylie Minogue** return to her native country to pick up an Outstanding Achievement Award.

Speaking with *NME* after the ARIAS, singer **Craig Nicholls** remained optimistic, saying it was "encouraging" to be recognised by the Australian music industry, especially after the mixed reaction to their recent gigs down under.

"We didn't expect even to get nominated, so I wasn't expecting us to win. It's really encouraging and I'm glad – seeing as we have spent a lot of time away from Australia – that we can still do something of significance there.

"It's definitely a good thing. We never really thought about where we were going to go or what we were going to do, so we just feel really glad that we got *(an award)* and that it's from Australia."

The Vines return to the UK this week for the *NME* Term Warfare Tour, which starts on October 24 at the Birmingham Academy.

WHO THE FUCK ARE GEORGE?

George are the brainchild of the brother/sister writing team Katie and Tyrone Noonan, and have sold over 200,000 copies of their debut album 'Polyserena' since its release in March.

The Brisbane quintet, who claim their sound "draws on guitar-driven rock, ambient electronica and jazz grooves", also incorporate classical string arrangements and sax.

Tempted? Make up your own minds when they come to the UK next month for their first ever gigs at Glasgow King Tut's (November 22), Dublin Whelans (26) and London Dingwalls (27).

Doing it for the bids: B&S star auctions his motor

Belle & Sebastian singer **Stuart Murdoch** is selling his car on eBay. The 1973 Ford Granada Mark 1 is featured on the front, back and inside sleeve of the band's 2001 single release 'I'm Waking Up To Us'.

On the auction site, Murdoch has penned a message, which reads: "He's still the best looking car in Glasgow. His spotlight is broke and some tough ripped a mirror off him, but he can't be matched. I want him to go to someone who has more time than me to look after him.

"If you want a new record your *(sic)* going to have to buy the car. I just don't have the time to look after him. Please someone buy him and preserve him so I can come round and see him. I would be very grateful. Whoever buys the car can get themselves and a friend into our shows for nothing for the next five years."

Funds from the sale will be donated to Friends Of The Earth Scotland. To make a bid go to *www.ebay.co.uk*.

Fancy a clapped-out car and five years of B&S gigs? No, us neither...

PHOTOGRAPHY: DEAN CHALKLEY

ALABAMA 3 BY IRVINE WELSH

Alabama 3 are the first ever band I could dance to in the daytime hours without chemical assistance. That says a lot. This band are about the only one around that can make you sing, dance and think, even those of us who've impaired that latter process over the years with our indulgence in those chemicals made by man with the grace of our Lord.

I first got into this band when I was chilling out in the ol' port of Amsterdam, having enjoyed my own fifteen minutes, but desperate not too stretch it to sixteen. My confession, brothers and sisters, is that I was smokin' dope all day long, watchin' cable television, eatin' slices of succulent pizza pie and getting fat. I had decided that having hitherto enjoyed a life of feckless hedonism I would now indulge in a sedentary, writerly existence with my notebooks, sweet poetry and intoxicants provided by the bounty of our Lord. Godamn it if I didn't think that this old ass of mine was good for nothing but the accumulation of some more lard.

Then some mutual friends (thank you kindly Brian and Max) brought over some demo tapes with several tracks which would figure prominently on that legendary first album "Exile On Coldharbour Lane". So I was cured of post-rave burnout; D. Wayne and Larry came into my life and my ass shook, and it's still shaking now.

It was the damndest thing, I just couldn't stop it shaking.

When I got me back over to London town, I immediately hooked up with the Alabama boys, even crossing old Father Thames with grace in my heart and a spring in my step. In the interim, I proceeded, brothers and sisters, to turn on as many like minds as I could. Returning to the UK, I was amazed at finding so many of my kin at the Alabama's gigs; old comrades I had written off as overdosed, incarcerated or just hopelessly domesticated. I renewed an acquaintance with one old brother from the Caledonian ghetto of my youth who once sagely recalled back in the 1980's "it's only the brown and the sheer lack of privatised property that stops this whole goddamn place going up in flames." Amen. I swear to God I never saw no white man's ass shake like that motherfucker's on that night down in Brixton.

So a few years down the line and more than a few lines down those years, the virus that is the totally unique, shit-kickin', foot-stompin', muthafuckin' virus of beauty called the Alabama's music, is spreading remorselessly into every corner of our psyche.

And what do we have? A band of substance, substances and a substantial body of evidence that damns, mocks and challenges the blandness and viscous greed of our times. All the enemies, the World Bank, free trade zones, nation states and corporate interests are ridiculed in the interests of good taste. You may be taking us on the road to oblivion Mr Bush, Mr Blair, but we can make it there perfectly well under our steam, thank y'all.

One more time for the people: Alabama 3 are the first ever band I could dance to in the daytime hours without chemical assistance. That says a lot.

It says everything.

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'The way forward for chill.' - CHRIS COCO
'Meandering downbeat genius.' - DJ
'Fires you out of a cannon and onto the nearest sofa. Well worth hearing.' - JOCKEY SLUT
'Hot Cakes has bags of charm, make sure you reach out and grab one.' - MIXMAG

VIRGIN LOVES

Add N To (X) are set to return with their latest effort Loud Like Nature, an album that comes as the follow up to 2000's Add Insult To Injury.

This compilation is the first time a collection of Edwyn's material both in Orange Juice and from his solo years has appeared together.

Add N To (X)
Loud Like Nature

Album
Out Now

Edwyn Collins
A Casual Introduction 1981-2001

Album Out
28 October

Legendary New York duo Suicide are set to release a brand new album, their first for ten years, on Mute's Blast First label.

The highly anticipated new album from Simian is a heady blend of psyche, beats, melodies and madness! - imagine The Beatles meet The Neptunes and have a lock in!

Suicide
American Supreme

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28 October

Simian
We Are Your Friends

Album Out
28 October

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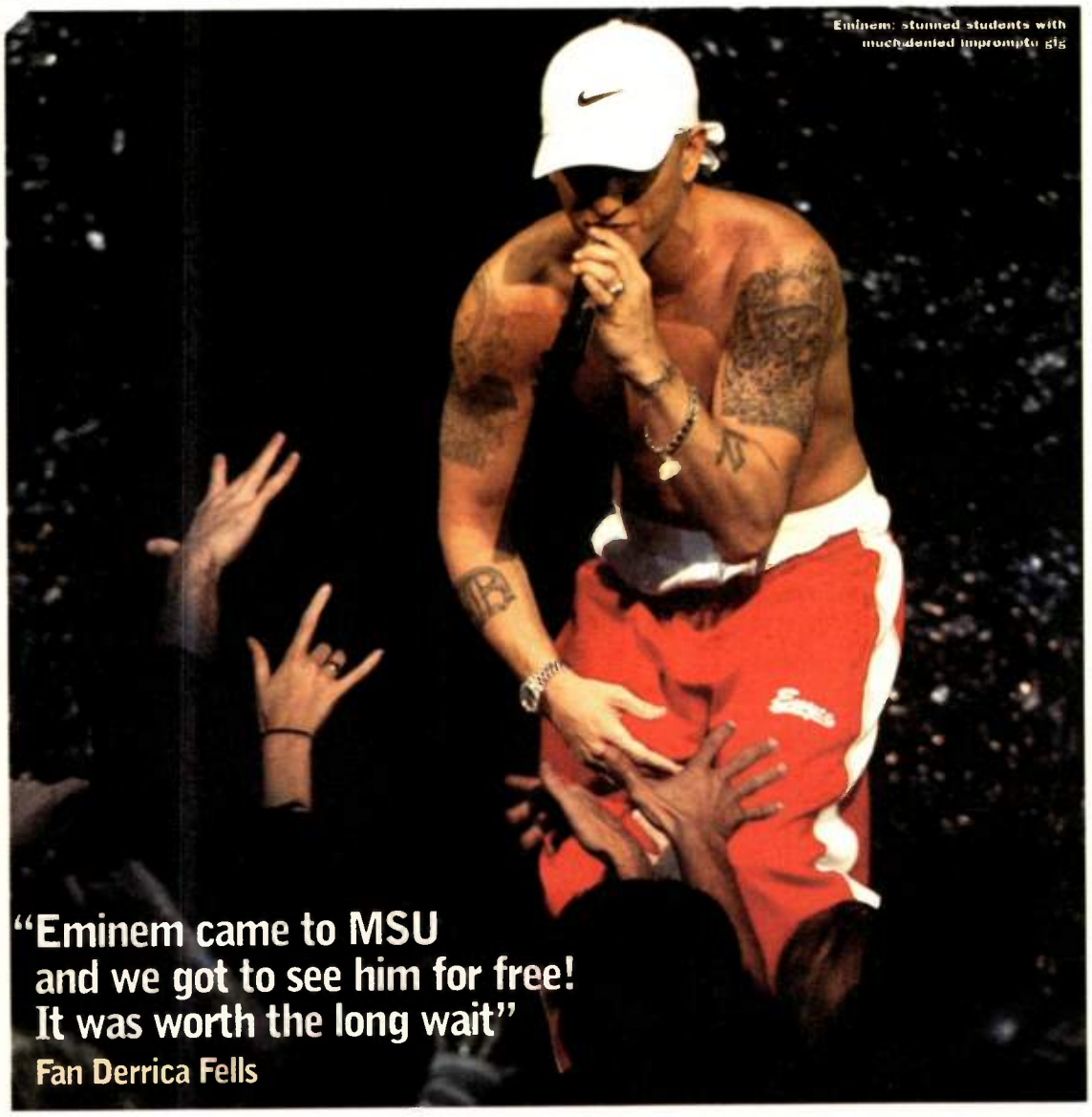
Eminem causes campus rumpus

RAPPER'S SURPRISE APPEARANCE AT MICHIGAN UNIVERSITY DELIGHTS STUDENT FANS



Eminem: stunned students with much-denied impromptu gig

Eminem played a surprise show on his home turf of Michigan last week in front of 1,700 happy students at Michigan State University.

The star, joined by **D12**, took to the stage at the Auditorium on the university campus on October 11 following a screening of his forthcoming feature *8 Mile*.

Eminem kicked off his 45-minute set with 'Lose Yourself', a track written for the film. His set also included current single 'Cleanin' Out My Closet'.

Speculation that Eminem would make an appearance at the preview had been racing around the university all week. Some students queued for nearly eight hours on the day in question on the off-chance of catching a glimpse of him.

His appearance had looked unlikely right up until the moment he stepped onstage.

"Rumours have a way of taking on lives of their own," a spokesperson for Universal Films told the crowd before the *8 Mile* screening. "Eminem isn't here. In fact, he's in the studio finishing up the soundtrack for the film right now."

The show was put together by the Residence Halls Association at MSU, Universal and MTV. The performance was filmed for MTV and will be screened on *MTV Jammed* in the US on November 6.

Delighted first year student Derrica Fells said of the impromtu appearance: "Oh my god, Eminem came to MSU and we got to see him for free! All the rumours were true, it was worth the long wait in line."

8 Mile opens in the US on November 8. It receives its UK premiere on November 15 in London's Leicester Square as part of the Regus London Film Festival. Eminem is not scheduled to appear – but he may still surprise his British fans.

The film's soundtrack, which features tracks by Eminem, **Jay-Z**, **Nas**, **Gang Starr**, **Rakim**, **Xzibit**, **Macy Gray** and **50 Cent** will be released on October 28.

No Doubt play free gig

No Doubt followed **The White Stripes**' recent New York extravaganza and performed a free lunchtime concert in Nashville, Tennessee.

The band played to more than 4,000 fans at the show on Monday (October 14). **Gwen Stefani** – recently married to **Bush** frontman **Gavin Rossdale** – and her band performed an hour-long set, including much of their last album 'Rock Steady'. Recent single 'Hella Good' was one of the gig's highlights.

The free show on First Avenue and Broadway was the latest in the Nissan Z Tour series, which included The White Stripes' stunning free gig in Union Square, New York (October 1). **Eve** also performed one of the free lunchtime shows last week, in Centennial Park, Atlanta, Georgia on Sunday (October 13).

PHOTOGRAPHY: WIRE IMAGE/ANDY WILLSHER

No Doubt do it for the kids (and the Japanese car giant) in Nashville

IN BRIEF

The Datsuns return to the UK for more shows in December.

The New Zealand band will play a handful of dates with Swedish group **The Hellacopters** at the end of the year. The gigs are part of a 19-date European tour, which starts in Berlin and ends in Frankfurt.

The shows are co-headliners, with running order to be decided on the nights. The dates are: London Astoria (December 10), Manchester MDH (11), Glasgow QMU (12) and Wolverhampton Wulfrun Hall (13).

The Datsuns plan to release a new single in January, followed by a full UK tour. For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

American **Coldplay** fans will get 'Clocks' as the second single from 'A Rush Of Blood To The Head', instead of 'The Scientist'.

'The Scientist' will be released in the UK on November 11. But the band's label in the US preferred the upbeat 'Clocks' and have chosen it as the next US release.

Speaking about the meaning behind 'Clocks', singer Chris Martin said: "I reckon everybody in the world questions whether they're useful to the world or not. Some people think they're doing marvellous things. Hitler thought he was doing great things for the world, and yet we'd all say, 'No, no, no, he was doing terrible things.' Some people would say that Coldplay is a great thing for music and the world. Other people would regard us as the devil incarnate, so of course it's always a conflict."

Ska band **Reel Big Fish** escaped to safety after their tour bus caught fire. The bus they were travelling in caught fire at a truck stop en route to the Blue Note club in Columbia, while the six band members and three crewmen were sleeping aboard.

They escaped to safety after the driver, who popped out for a drink, saw smoke pouring from the bus, and alerted the band.

Speaking about the incident, trumpet player Tyler Jones said: "He was nice enough to come in and say, 'Get off the bus, or you will all die'." It is currently unclear what caused the fire.

The Kills: joining the Scream on tour

Newcomers **The Kills** have been named as the support band for **Primal Scream**'s UK tour.

The Kills play the following dates: London Brixton Academy (December 6 and 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13), Edinburgh Corn Exchange (16) and Glasgow Barrowlands (17).

new singles

Papa Roach - Time And Time Again

Already a live favourite, Time And Time Again is another hard and fast masterpiece from California's finest, Papa Roach. Available on 2xCD and 7" featuring a selection of exclusive live tracks from their Mean Fiddler gig earlier this year.

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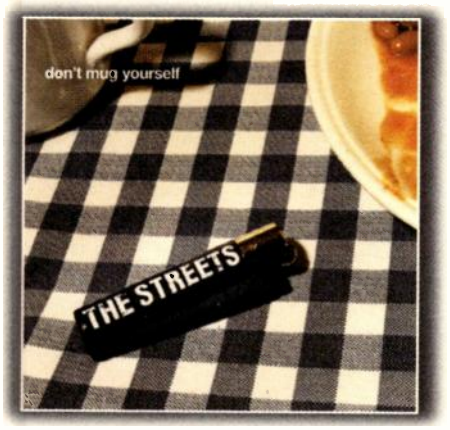

The Streets - Don't Mug Yourself

The Streets return with the latest single from the massively acclaimed album, Original Pirate Material. Available on 2xCD and 12", CD1 includes new tracks and video footage, while CD2 features a High Contrast remix of Has It Come To This and a Röyksopp remix of Weak Become Heroes.

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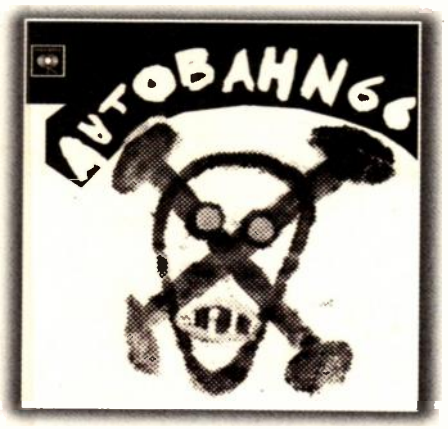

Primal Scream - Autobahn 66

Primal Scream team up with producer Andrew Weatherall for the first time since 1997 to deliver Autobahn 66, a track of deep, blissful electronica. Taken from the critically acclaimed album Evil Heat, the single is available on 2xCD and 12", featuring remixes from Alter Ego and Andy Weatherall, live versions of Accelerator and Shoot Speed, Kill Light, plus the new track Substance D.

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Normstock III: if it's safe it's on

BRIGHTON WANTS ANOTHER FREE BEACH PARTY SAYS FATBOY SLIM – BUT SAFETY WILL COME FIRST

Fatboy Slim has revealed to *NME* that the chances of staging his controversial free Brighton beach party next year are "50-50".

The DJ insists that Brighton's residents want Normstock III to take place, despite this summer's event – officially called the Big Beach Boutique – nearly ending in disaster. An estimated 250,000 people flocked to the free party on Brighton beach in July, almost 200,000 more than expected.

NME was flooded with accounts of the night, with many revellers reporting that the media had exaggerated the severity of the event's problems. A majority of readers agreed that the event should happen again in 2003 – and Fatboy Slim, aka Norman Cook, wants to make it happen.

He told *NME*: "It's about 50-50. In Brighton there's a positive attitude. The idea was to have a laugh. When I go shopping, everyone says to me, 'You've got to do it again'. The thing is I can't do it again unless I can guarantee safety."

Cook added that he will not make fans pay for the party to limit crowds. "It has to be free," he told *NME*. "It might be ticket only or something like that. But I can't do it again if it's going to put people at risk. We will try and make Normstock III happen."

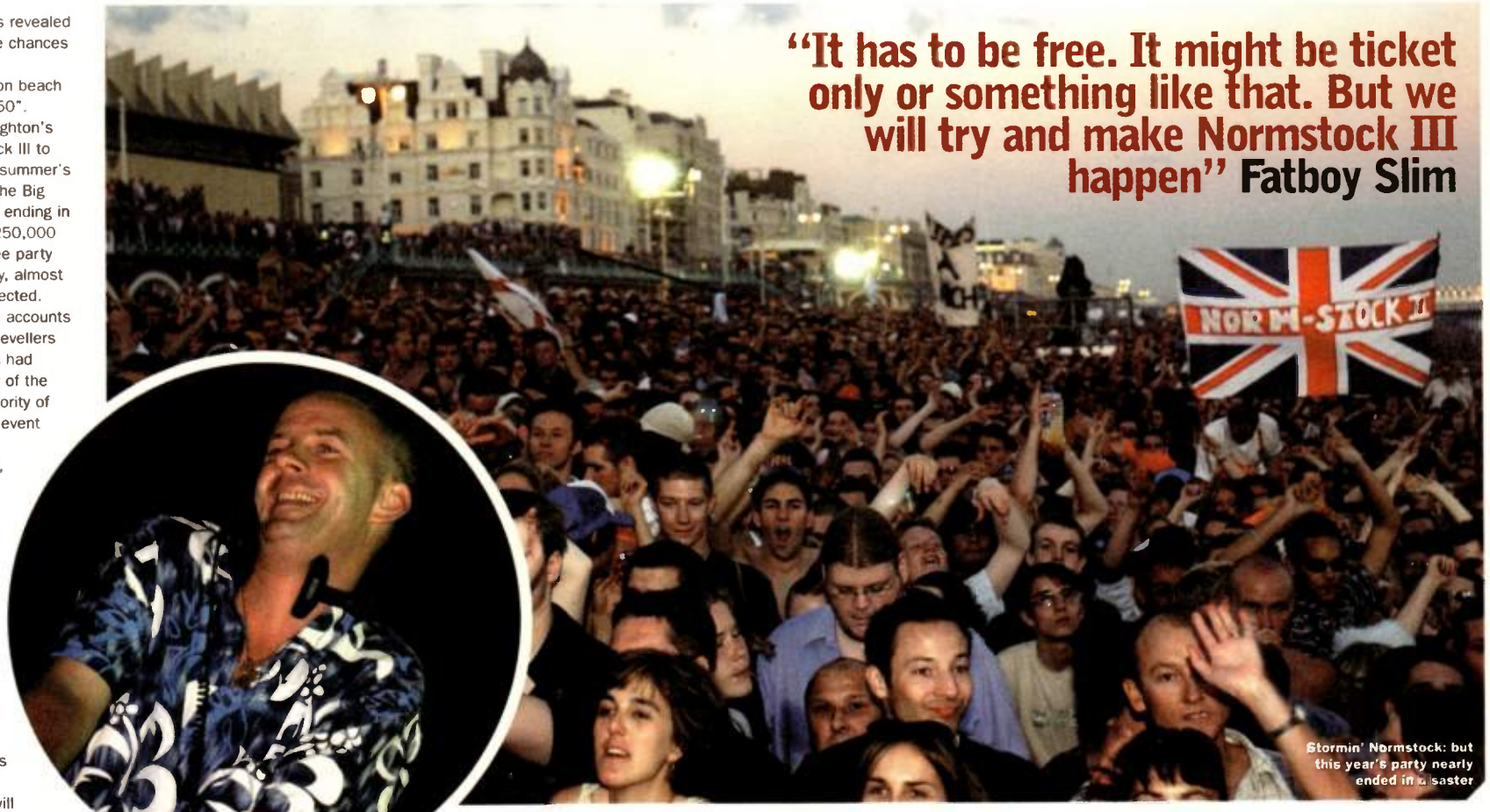
At least 100 people were injured at the party on July 14, with emergency services struggling to keep control amid chaotic scenes on the seafront. Two deaths in Brighton that day were later found to be unrelated to the party.

As Fatboy played, revellers held on to ambulances to escape the crowds and dozens of people were rescued from the sea. A coastguard helicopter hovered throughout the evening, and casualties had to be ferried away by lifeboat because the streets were jammed.

Ambulances and stretcher parties could not reach treatment centres, and some crews were abused by drunks.

Cook said that day: "I never thought it would turn out like this. I've created a monster."

Fatboy Slim plans to start working on his new album next month. He denied to *NME* that dance music had become less relevant. "House music is going through a bit of a lull," he said. "But dance music in general is stronger than ever."


"It has to be free. It might be ticket only or something like that. But we will try and make Normstock III happen" Fatboy Slim
NORM-STOCK II
Stormin' Normstock: but this year's party nearly ended in disaster

Muzik awards hi-Jaxxed!

Smiles all round: Felix from Basement Jaxx with the band's three awards

PHOTOGRAPHY: PA/ALLACTION/BERND OTT

Basement Jaxx, **Fatboy Slim**, **Chemical Brothers** and **Massive Attack** were among the winners at the *Muzik* Awards last week.

Fatboy Slim accepted the award for Best Event for his free summer beach party in Brighton at the ceremony at west London's Po Na Na Club on Tuesday (October 15). Guests included his wife Zoë Ball.

Basement Jaxx were the biggest winners on the night, scooping three awards including Best Live Act, Best Group and Best Remix.

Massive Attack, who have just finished recording their new album, were presented with the Outstanding Contribution To Dance Music Award by long-time fan, actor Robert Carlyle.

THE MAIN WINNERS WERE:

BEST DJ – Carl Cox
BEST GROUP – Basement Jaxx
BEST SINGLE – 'Lazy', X-Press 2 Feat David Byrne
BEST RADIO SHOW – Gilles Peterson, Radio 1
BEST NEW ARTIST – The Streets
BEST EVENT – Big Beach Boutique II
BEST COMPILATION – 'Oceans Eleven OST' , David Holmes
BEST BREAKTHROUGH DJ – Erol Alkan
BEST VIDEO – 'The Test', The Chemical Brothers
BEST REMIX – '4 My People', Missy Elliott, Basement Jaxx Remix
BEST CLUB – FabricLive @ Fabric, London
BEST LIVE ACT – Basement Jaxx
BEST ALBUM – 'Melody AM', Röyksopp
OUTSTANDING CONTRIBUTION TO DANCE MUSIC – Massive Attack

In brief

System Of A Down are set to encourage shoplifting with their new compilation 'Steal This Album'.

Produced by Rick Rubin and guitarist Daron Malakian, the album is due for release later this year. The compilation will feature songs before the group signed their 1995 contract to the sessions for their new album, 'Toxicity'.

The artwork for 'Steal This Album' will resemble a home-made CD with no cover art.

Death In Vegas want to play a show with all the stars who have collaborated with them.

On their last two albums, 'The Contino Sessions' and 'Scorpio Rising', DIV have recruited stars including **Liam Gallagher**, **Iggy Pop**, **Paul Weller** and Primal Scream singer **Bobby Gillespie**.

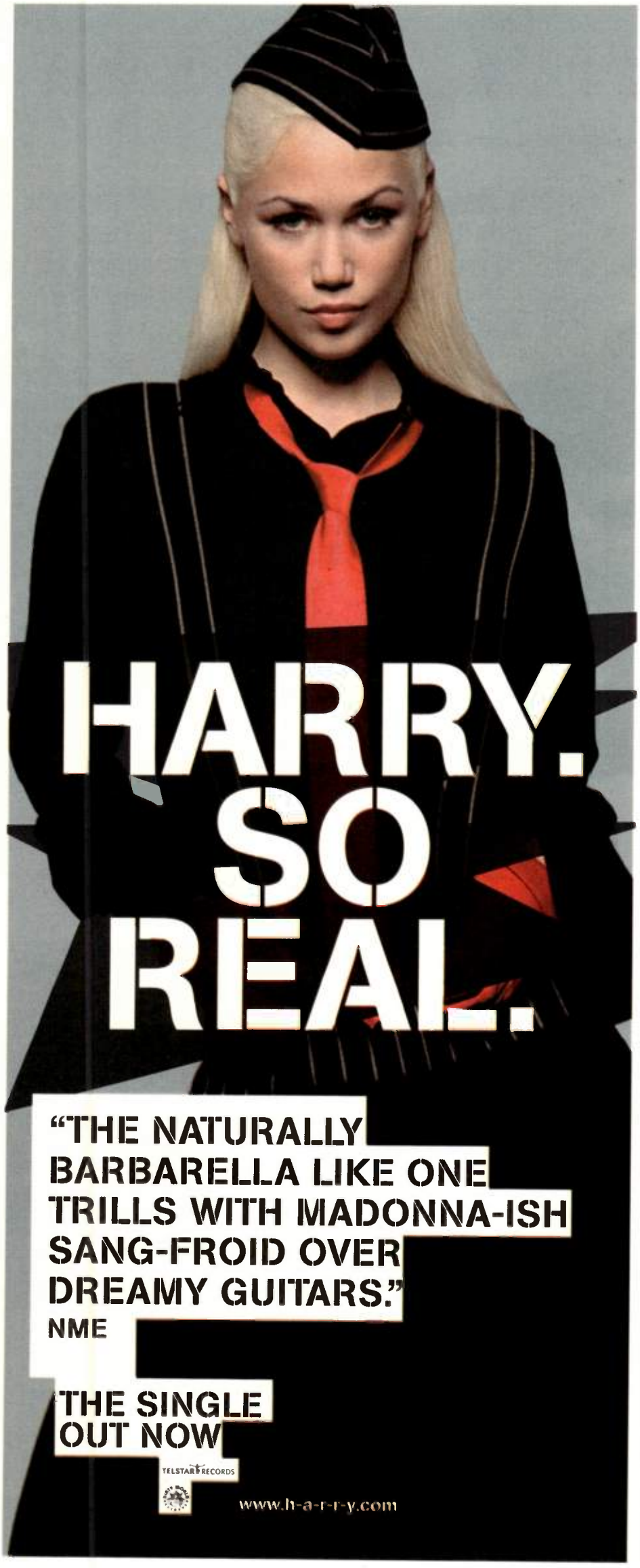
DIV's Richard Fearless said the show could take place in April 2003 at the London Royal Albert Hall.

Wu-Tang Clan are planning to release a new album next year to mark the tenth anniversary of their debut 'Enter The Wu-Tang (36 Chambers)'.

Currently, at least three of the rap collective are working on solo projects. However, GZA said that a new album was still a possibility.

"We have our little beefs, but it never gets out of hand" he told MTV. "Every family argues and goes through things. We still here. Wu is still Wu."

Ol' Dirty Bastard, who is currently in prison on parole violation, could be involved in the project.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Get yr shorts on!

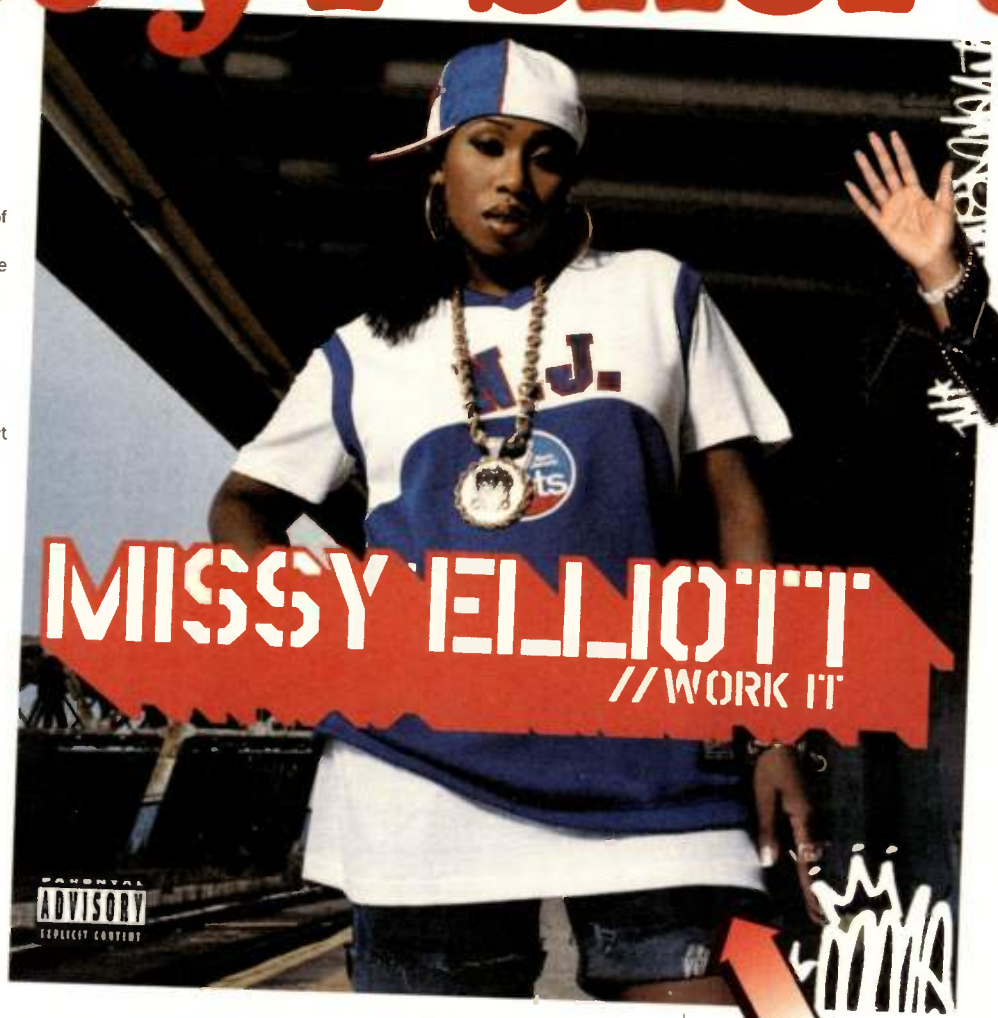
MEET THE NEW, SLIMLINE MISSY ELLIOTT

Missy Elliott is back – but there's a lot less of her this time around.

The boss rapper has lost more than four stone (56 pounds) as part of a health regime, and is now almost unrecognisable to fans who knew her as someone who seemed to be perfectly happy with her size. Missy famously wore an inflatable outfit to exaggerate her shape, but now she looks more like a new member of TLC.

Missy has been living the lyrics to her new single, 'Work It', in which she compares herself to Oscar-winning actress Halle Berry. The rhymes on the track include the lyrics: *"Go downtown and eat it like a vulcha/See my hips and my tips don'tcha/See my ass and my lips don'tcha/Lost a few pounds in my whiffs for ya"*.

Later in 'Work It', Missy raps: *"Let's get drunk, it's gon' bring us clos-ah/Don't I look like a Halle Berry post-ah?/ See dem Belvedere playin tricks on ya/Girlfriend wanna be like me nev-ah/ You won't find a bitch that's even bett-a"*.



MISSY BEFORE
KFC bucket
Cristal champagne
Personal gym (unused)
Fat friends (Bubba Sparxxx)

MISSY AFTER
Grilled chicken
Diet Coke
Treadmill
(four sessions a day)
Skinny friends (TLC)

"If you want to get onstage and dance, then you gotta be in some kinda shape!"

'Work It' is released on November 4, followed by a new album 'Under Construction' on November 11. It includes collaborations with **TLC**, **Tweet**, **Jay-Z**, **Ludacris**, **Beyoncé Knowles** and **Method Man**.

Missy, who is just 5ft 2ins and is now believed to weigh under ten stone, says her decision to lose so much weight was due to medical advice because of high blood pressure. Missy told *Sleazenation* magazine: "I feel good, I feel good. I go on the treadmill four times a day, which I hate but it's something I have to do. I get myself in the mind frame and go, 'It's treadmill time!'"

Asked if she felt the need to be thin, Missy said: "I never felt the pressure. After people got to know me, it was, 'Hey, this is Missy, we love you that way'. But if you want to get onstage and dance, then you gotta be in some kinda shape!"

It remains to be seen how Missy's new look goes down with fans who loved her the way she was.

Felix Buxton of **Basement Jaxx**, who remixed Missy's single '4 My People', told *NME*: "I wish she'd stayed rounded. That was why she was so cool."

WHO ELSE COULD 'WORK IT' LIKE MISSY?

Ebbot Lundberg (The Soundtrack Of Our Lives)
Morrissey
Chris Van Malmsteen (Bowling For Soup)

Celine Dion: not to be confused with any other overwrought shriekers, OK?

PHOTOGRAPHY: LFI/PA/IAN JENNINGS/STEVE GULLICK

Celine Dion: not to be confused with Muse

Muse have defeated **Celine Dion** in the battle over their name. The French Canadian diva has backed down in her row with Muse and decided not to use the name as the title of her new Las Vegas show.

Muse claimed Celine Dion was breaking trademark rules by calling her show Muse. The band legally own the American performing rights to the name and had threatened to sue Dion.

Francine Chaloult, Dion's publicist, says the name won't now be used for the Las Vegas show. A new name will be announced soon.

NEW RELEASES

OCTOBER 28

Albums

Manic Street Preachers 'Forever Delayed' (Epic)
Sigur Rós '( )' (FatCat)
Simian 'We Are Your Friends' (Source)

Singles

Athlete 'Beautiful' (Regal)
Craig David 'What's Your Flava' (Wildstar)
Madonna 'Die Another Day' (Maverick)

NOVEMBER 4

Albums

Björk 'Greatest Hits' (One Little Indian)

Badly Drawn Boy: fishy

Badly Drawn Boy 'Have You Fed The Fish?' (Twisted Nerve/XL)
Justin Timberlake 'Justified' (Jive)
U2 'Best Of 1990-2000' (Island)

Singles

Missy Elliott 'Work It' (Elektra/East West)
Sophie Ellis-Bextor 'Music Gets The Better Of Me' (Polydor)
Britney Spears 'I Love Rock'N'Roll' (Jive)

NOVEMBER 11

Albums

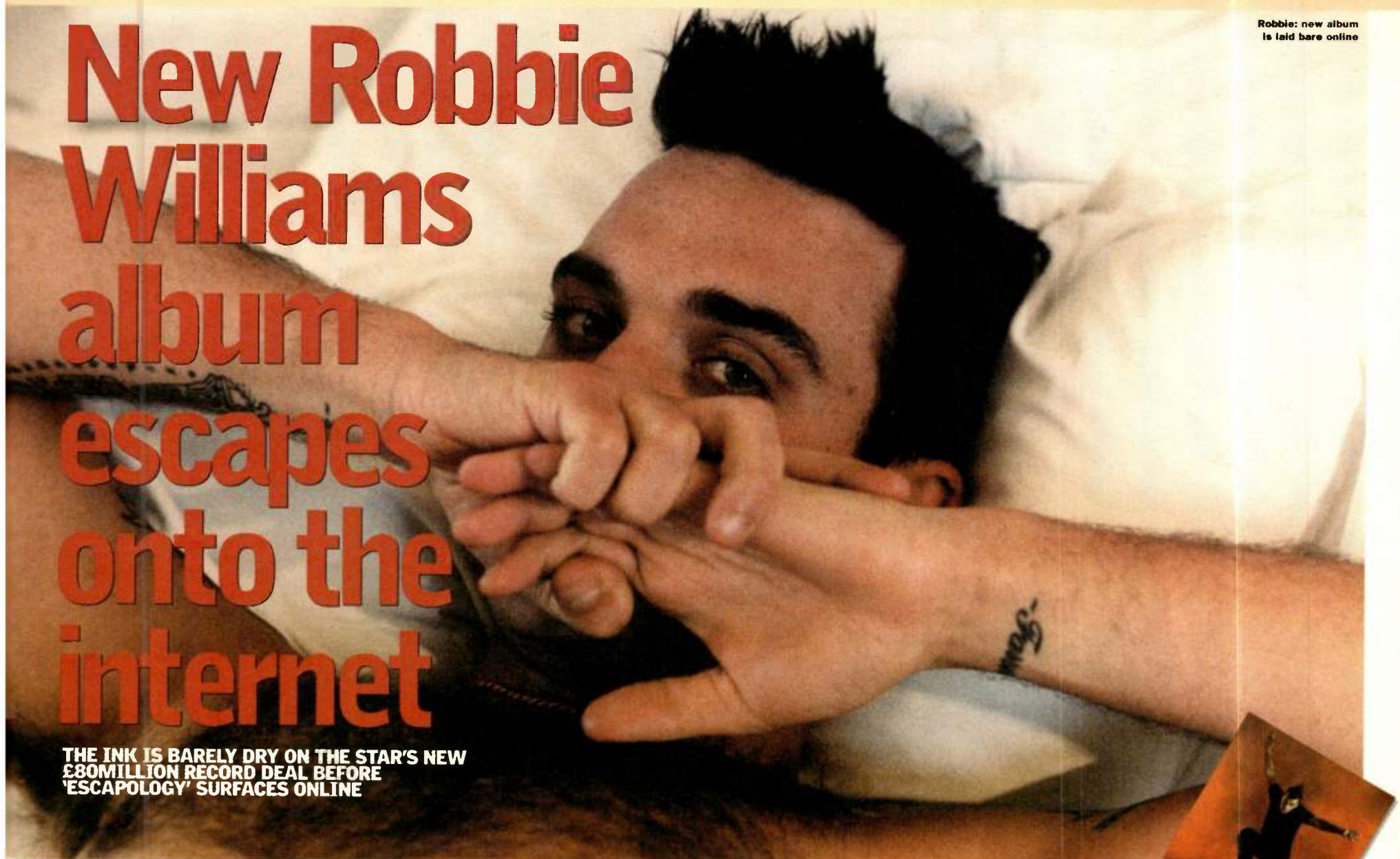
Craig David 'Slicker Than Your Average' (Wildstar)
Romeo 'Solid Love' (Relentless)
TLC '3D' (La Face/Arista)

Singles

Ashanti 'Happy' (Def Jam)
Coldplay 'The Scientist' (Parlophone)

New Robbie Williams album escapes onto the internet

THE INK IS BARELY DRY ON THE STAR'S NEW £80MILLION RECORD DEAL BEFORE 'ESCAPOLOGY' SURFACES ONLINE



Robbie: new album is laid bare online

The **Robbie Williams** album which clinched him an £80million record deal with EMI has been leaked on the web. MP3s of the 14 tracks on 'Escapology' began circulating online over the weekend of October 12-13, and even though EMI flooded the web with blank MP3s named after songs on 'Escapology', determined fans were still able to download the songs ahead of the album's November 18 release.

NME has heard 'Escapology' in its entirety. It shows a concerted attempt to include a more American rock sound, including heavy, layered rock guitars and funky, Red Hot Chili Peppers-style basslines on some tracks – all presumably in an effort to break the US, a crucial clause in Robbie's new contract.

Robbie recorded it 'as live' in Conway Studios, LA. Many of the songs were recorded "in the nude", according to the press release that accompanies the album, with one track – which does not appear on the album – recorded with him wearing a Superman suit.

Robbie wants it to be known that he was much more involved in the production of this record, claiming he instructed the engineers to remove overdubs and fussy production, so the record feels more 'raw' and not over-produced. The lyric to 'Feel', the first single, is described by Guy Chambers as "deep, one of his most honest lyrics".

YOU COCK!

KELLY OSBOURNE VS NATALIE IMBRUGLIA

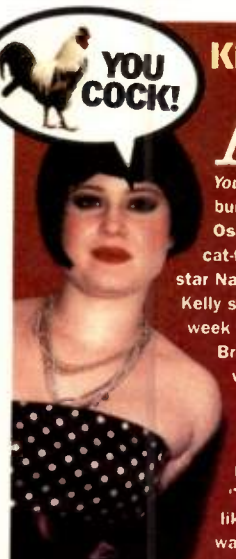
After weeks of testosterone-charged dust-ups, *You Cock!* gets an oestrogen burst. Devil's daughter **Kelly Osbourne** is spoiling for a cat-fight with fading Aussie star **Natalie Imbruglia**. Kelly swept into Sydney last week for the ARIAs, Australia's Brits, telling anyone who would listen that Nat was a "c——".

"When I was a little girl and her first song, I think it was called 'Torn', came out I really liked her, I thought she was different and great and she didn't know who I was when I met her," said Kelly. "But she was a very big bitch to me, and I don't forget shit like that, and just because you're famous doesn't make you better than anyone else."

And there's more. Her big sister Aimee (the one who wouldn't appear in *The Osbournes*) used to have a thing with Daniel Johns of Silverchair. But when Natalie came into view, Dan ditched Aimee and scarpered with the new face of L'Oréal. Obviously he really felt she was worth it.

With Kelly fighting for her family name, for a sibling wronged in love and her own sense of self-worth, it all takes a classical bent. Like *EastEnders* with more understandable accents.

While the smart money is placing the Spawn of Satan as an evens favourite, *You Cock!* feels that Imbruglia didn't claw her way from the daytime soap swamp without skin like a rhino and a steely, hard-assed drive. It's definitely one to watch.



It's ladies' night at *You Cock!* with Kelly O and *(right)* soap queen Natalie

PHOTOGRAPHY: PA

NME'S TRACK-BY-TRACK GUIDE TO 'ESCAPOLOGY'

HOW PECULIAR
Features distorted vocals and scratchy acoustic guitar, reminiscent of Blur's eponymous 1997 album. Sample lyric: *"I need for you to love me"*. The most 'indie' thing here.

FEEL
Starts with simple piano chords and shuffly maracas, a mid-tempo ballad. *"I've got so much love going through my veins"*, sings Robbie. Ends with a slide guitar. One of the best tracks.

SOMETHING BEAUTIFUL
Starts with wonky piano, then builds into a proper anthem with the chorus *"If you're lost, hurt, tired and lonely..."*. Very similar in sentiment to Bill Withers' soul classic 'Lean On Me'.

MONSOON
The first real rocker. Seems to borrow musically from Queen's 'Radio Ga Ga'. Lyric: *"I'm here to make money and get laid/ Yeah, I'm a star, but I fade"*. Loads of squealing guitars.

SEXED UP
Acoustic-led number. Plodding, slow and full of regret. Lyric: *"Why don't we break up?/ There's nothing left to say/ I've got my eyes shut/Praying they won't stray"*.

LOVE SOMEBODY
Starts of with piano and vocal and builds into a brooding rocker. The chorus is a screamed *"I just want to love somebody right now"*. Builds into a big show number, with Robbie concluding *"Love, only love, can set you free"*.

REVOLUTION
Macy Gray style soul/funk. Loads of brass. The weakest track on the album. Lyrics are: *"Get it on, get it on, get it on"*.

HANDSOME MAN
Funky start. *"Hello, did you miss me? I know I'm hard to resist/It's hard to handle/When it's this big"*. Goes into power-pop not a million miles from Blink-182. Short and rocky.

COME UNDONE
Big, uplifting, catchy chorus: *"I don't need your love, so fuck you all"*. One of the strongest songs on the LP.

ME AND MY MONKEY
An acoustic strum with a striking Spanish trumpet flourish. Robbie and Guy's first attempt at a song with a story.

SONG 3
Robbie's nod to Blur's 'Song 2' – heavy, rumbling bassline with *"woo woos"* in the chorus.

HOT FUDGE
Second of the funk songs, this is about LA. *"Can't find a virgin/ Can get you a surgeon 24 hours a day?"*. Big Jackson 5-style chorus with loads of Stax-style horns concludes *"I'm moving to LA"*. A likely single.

CURSED
Shouty and rocky with a Chili Peppers-style bassline. Chorus: *"Cursed/Since your birth, dear/ All your words, dear/Have come true"*.

NAN'S SONG
The only song Robbie has written lyrics and music for. Dedicated to his nan, this is acoustic and slight.

The new album shows a concerted attempt to include a more American rock sound

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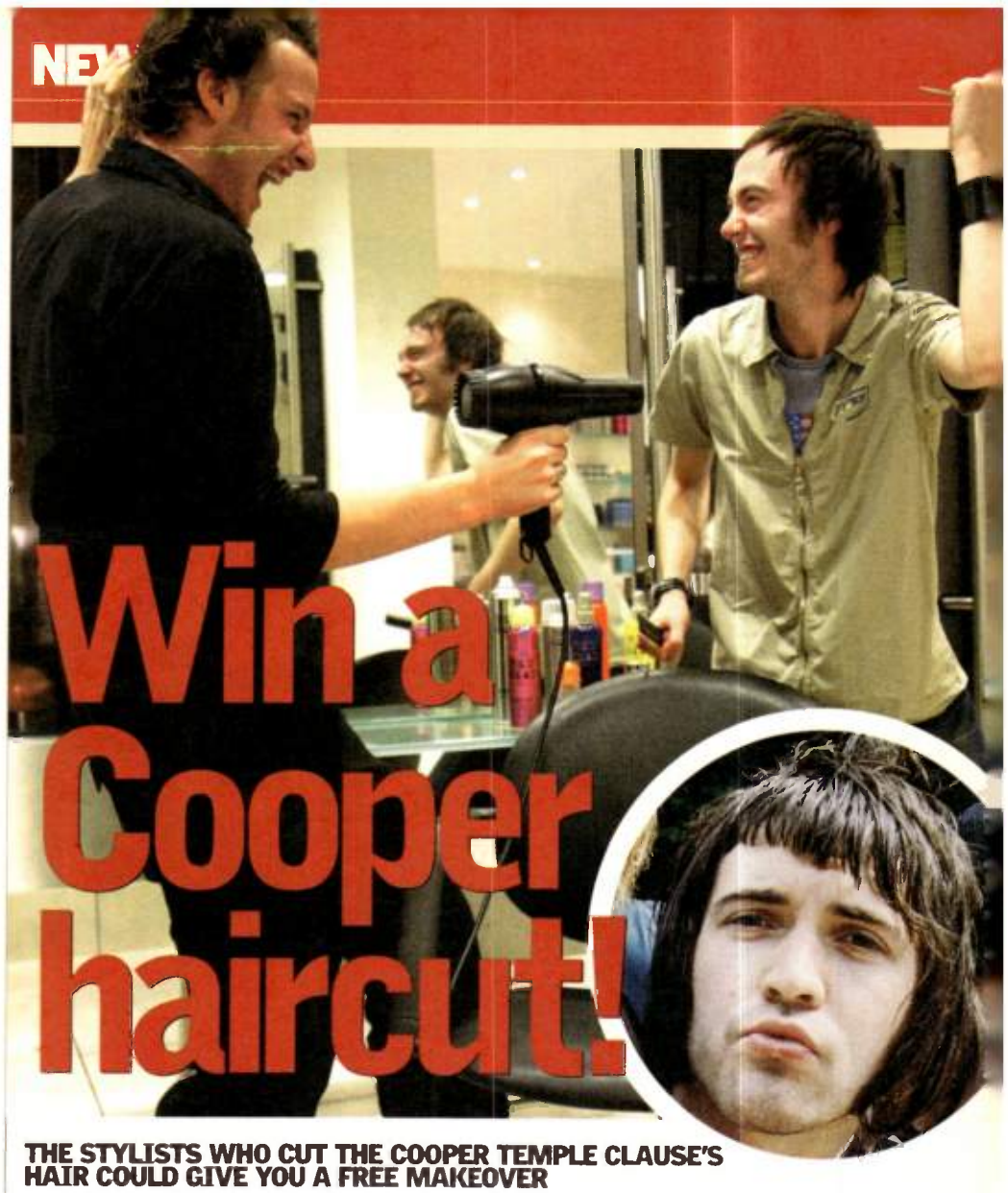


Win a Cooper haircut!

THE STYLISTS WHO CUT THE COOPER TEMPLE CLAUSE'S HAIR COULD GIVE YOU A FREE MAKEOVER

Meet the hair stylists who could be giving you a **Cooper Temple Clause** cut.

Art director Mark Holton and senior stylist John-Paul ("no surname") are the men responsible for The Cooper Temple Clause's infamous multi-coloured head creations that have spawned an army of tribute cuts among their dedicated fans and even inspired a cult *NME* sticker. The hair pair work at the Toni & Guy salon in Guildford and they have become The Cooper Temple Clause's stylists of choice.

John-Paul told *NME*: "Three of the band came in last week, actually. There's lots of colours going on: Ben *(Gautrey, singer)* has red, blond and dark colours. He's got a slightly different pattern than he used to. There's some flashes of white blond too.

"Didz *(bassist)* has a more stylised look with a heavy fringe, while Jon *(Harper, drummer)* has a bigger, wild look. I'm doing Tom *(Bellamy, guitarist)* soon – he's got a really good blond dreads style.

"The *NME* sticker was my proudest moment – you can stick the hair over your passport photo!

Now they're offering one *NME* reader their own Cooper Temple cut worth £100 – if you're brave enough. You'll have a full consultation about the cut and the colours used. Your face, eye colouring and whether you need to look smart for a job will be taken into consideration. The full works will take around three hours.

"They do have to think about how it will look if they need to dress smartly," advised John-Paul. But when was the last time an *NME* reader did that?

The winner is also welcome to suggest their favourite band member's hair to the stylists.

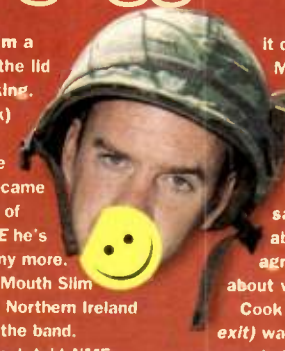
"We get people asking for Strokes and Craig Nicholls hair," said John-Paul. "We gave someone an Albert Hammond Jr once."

HOW TO ENTER

Tell us in 20 words why you want the cut. Send in a recent passport-type photo along with your name, age, address and phone number to: Cooper Temple Cut, *NME*, 25th Floor, King's Reach Tower, Stamford St, London SE1 9LS. Closing date: October 30, 2002.

"The *NME* sticker was my proudest moment – you can stick the hair over your passport photo!" John-Paul, hairstylist

Fatboy gagged by Blur



Blur have given Fatboy Slim a ticking off after he lifted the lid on **Graham Coxon**'s sacking.

Fatboy (real name Norman Cook) has just returned from recording with them in Morocco, but – in the wake of an interview, where he became the first person to confirm reports of Coxon's departure – he's told *NME* he's not allowed to speak about Blur any more.

Coxon labelled Fatboy Slim 'Fat Mouth Slim' after the DJ revealed on Radio 1 in Northern Ireland that the guitarist was no longer in the band.

Upon returning from Morocco, Cook told *NME*: "I may do some more work on the Blur album, but it depends how much they finish in Morocco. If they haven't finished it by the time they come back, I would love to do more. It's sounding good."

But *NME* understands the remaining three members of Blur had words with Norman after he said more than they wanted to admit about Coxon. As a result, the DJ has agreed not to speak with the press about what Blur get up to.

Cook insisted to *NME*: "That *(Coxon's exit)* was nothing to do with me. Hopefully everyone is happy now."

The Blur album is due early next year.

PHOTOGRAPHY: NIGEL CRANE/ANDY WILLSHER/ROGER SARGENT

Marilyn Manson's 'Massacre' remake

GOD OF FUCK WILL PROVIDE MUSIC FOR RETURN OF LEATHERFACE

Marilyn Manson is reviving one of movieland's most gruesome serial killers – Leatherface from cult slasher film *The Texas Chainsaw Massacre*.

Manson is working on the soundtrack to a remake of the 1974 gore-fest, which was banned at one time due to its violent killings.

The film about a chainsaw-wielding madman and his rural family of cannibals has become a cult slasher classic. Leatherface later inspired Eminem's onstage chainsaw antics.

Although it's 28 years since the original movie, Leatherface was voted the fifth scariest movie serial killer ever in a recent poll for *Total Film* magazine. The madman in the human flesh mask was just behind Hannibal Lecter, John Doe from *Seven*, Michael Myers from the *Halloween* films and Norman Bates from Alfred Hitchcock's classic *Psycho*.

Manson will compose the background music for a remake of the Tobe Hooper film. Filming began on the new version in July this year.

The shock rocker has been involved in various film roles in the last few years, most recently Tony Scott's *Beat The Devil*, which also featured soul legend James Brown.

Manson also has a role in *Party Monster*, a forthcoming flick about a real-life murder in the New York club scene, starring Macaulay Culkin.

Manson's new studio album, 'The Golden Age Of Grotesque', is released next year.

Marilyn Manson: he'll spend hours in make-up *after* filming

Leatherface: not to be confused with the Sunderland indie rockers

THE HORROR!

Marilyn Manson is regularly asked to work on film soundtracks – but, oddly enough, Hollywood only ever lets him do horror. Here's a guide to Manson's monsters...

Vampire

Manson provided vocals for the vampire Lestat in *Queen Of The Damned* starring the late Aaliyah. The ghoulish creation ends up becoming a surprise rock star – as does the vampire Lestat!

Victorian serial killer

He also worked on "soundscapes and atmospheres" for *From Hell*, which starred Johnny Depp as a detective on the trail of Jack The Ripper. But Manson's music obviously wasn't horrible enough – it was never used.

Zombies

Showing his geeky side, Manson scored the soundtrack to *Resident Evil*, the film of the zombie-fest arcade game. Milla Jovovich kicks ass in the movie.

Masked comedy killer

It's comedy really, but Manson's version of 'Tainted Love' for spoof *Not Another Teen Movie* was his biggest hit.

War of the Roses!

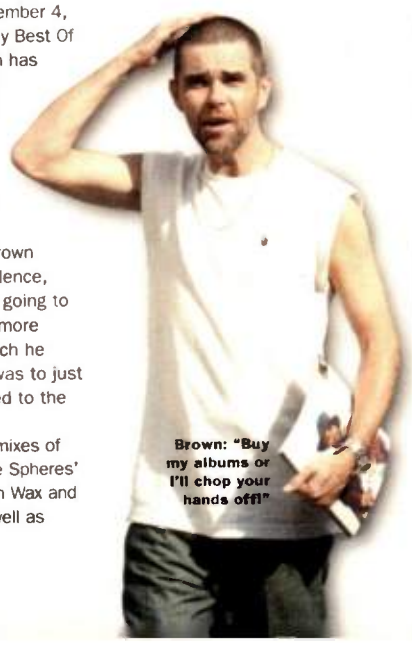
A bizarre set of "coincidences" means **Ian Brown** will do battle with his old band **The Stone Roses** next month, as they both release albums on the same day.

Brown originally intended to release 'Remixes Of The Spheres' as an EP to precede his UK dates with **Manic Street Preachers**. However, that idea has now been expanded into a full album, which pushed the release back.

Now, the album of the same name is released on November 4, the same day as 'The Very Best Of The Stones Roses', which has been billed as the Roses' "ultimate collection". The record unites the songs from their classic debut, and the follow-up 'The Second Coming' for the first time.

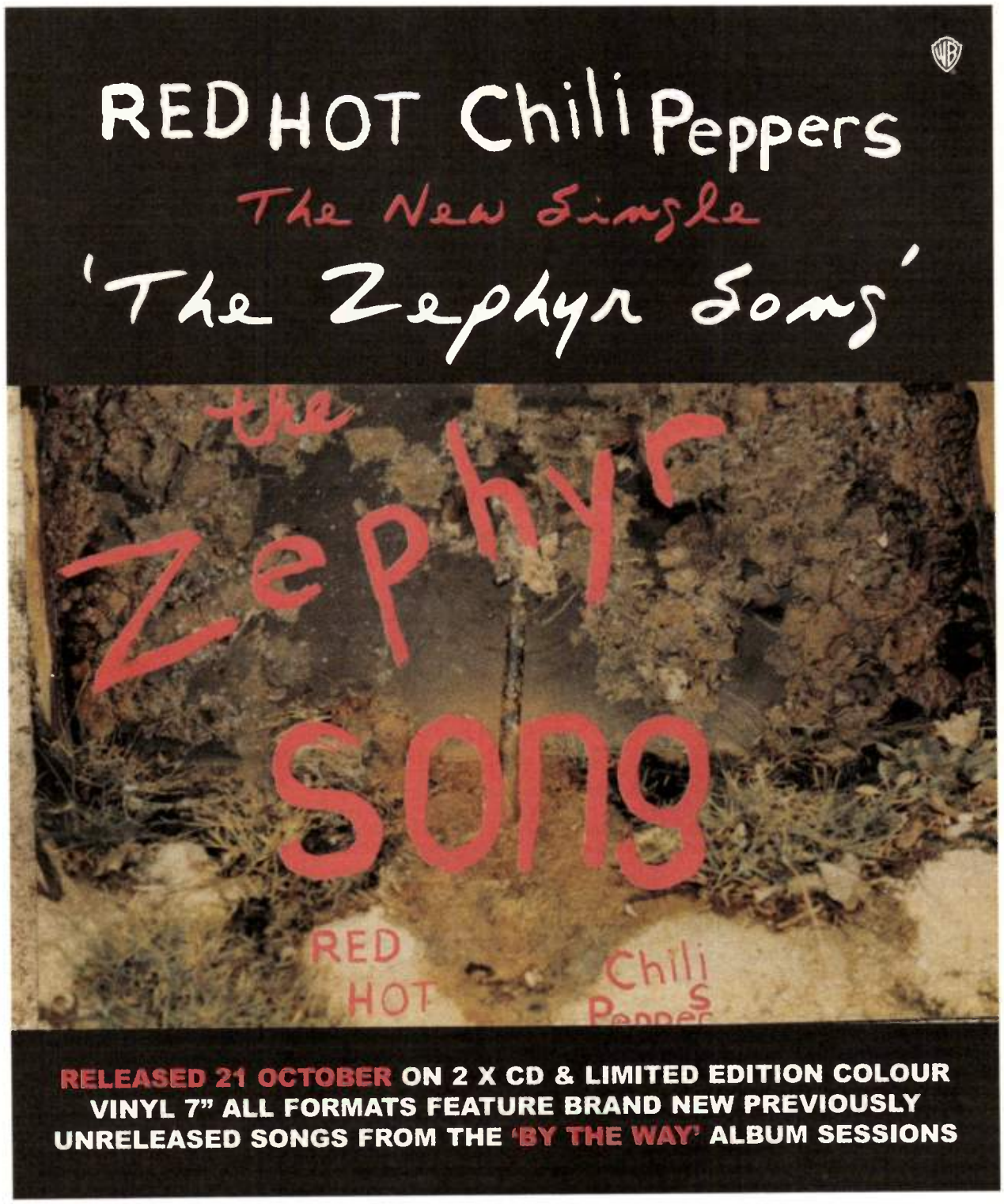
A spokesperson for Brown explained: "It's a coincidence, I think. Ian's album was going to be released earlier, but more mixes came through which he liked. The original idea was to just do an EP, but Ian warmed to the idea of a full album."

The record features remixes of songs from 'Music Of The Spheres' by UNKLE, Nightmares On Wax and Freelance Hellraiser, as well as instrumentals and B-sides. The tracklisting is 'FEAR (UNKLE remix), 'Northern Lights (Freelance Hellraiser Mix)', 'Gravy Train (Nightmares On Wax Mix)', 'Forever And A Day (Cedarblue Mix)', 'Shadow Of A Saint (The Boy Bierton Mix)', 'Superstar', 'My Star 2002', 'Hear No See No Speak No', 'Gravy Train (DJ Mek Nurenburg Skit)', 'Gravy Train (NOW Instrumental)', 'Stardust (Instrumental)', 'El Mundo Pequento', 'FEAR (UNKLE Instrumental)'.



Brown: "Buy my albums or I'll chop your hands off!"

PHOTOGRAPHY: LFI/BIG PICTURES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Liverpool band sell name to US for $30,000

SOUNDGARDEN AND RATM MEMBERS PAY AUDIOSLAVE TO SHARE THEIR NAME

Audioslave, the supergroup featuring former members of **Soundgarden** and **Rage Against The Machine**, have handed over $30,000 just to share their name with an unsigned Liverpool band.

Audioslave were formed in 2001 with ex-Soundgarden singer **Chris Cornell** on vocals and Rage Against The Machine members **Tom Morello**, **Tim Commerford** and **Brad Wilk**.

Last year Cornell walked out after 20 songs were written, only to return. But then the band realised that their name was already being used.

The original Audioslave are an unsigned rock four-piece from Liverpool. The group were approached by US lawyers when the American Audioslave discovered their name was already in use and were worried they might be confused with their English namesakes, who are more used to playing low-key gigs around the northwest.

The British Audioslave, whose songs include 'Everyday's A Hangover', 'We're All Fucked Now' and 'Enemy in Me', have now come to an "amicable settlement" with Cornell and co.

Singer Christopher Price, who works as a nurse in the A&E Department of the Royal University Hospital in Liverpool, said: "We'd had a few messages posted on our website from fans telling us that an American band was trying to steal our name, but we didn't take them seriously at first. Then our manager got a call from the US to say they were interested in negotiating a deal – and it was then we decided we should get a solicitor involved. But we're all big fans of the American rock scene anyway, and we felt quite chuffed they wanted our name."

The band's manager, Dave Hession, said: "When the Americans first contacted us they made us an initial offer of $5,000 and said they wanted exclusive use of the name, but we thought this wasn't enough for the effort we'd put into the band. So, eventually, they upped the offer to $30,000 and agreed that both bands could use the name Audioslave."

The solicitor who brokered deal, Francis McEntegart, added: "Both parties have signed a concurrent use agreement, which means both bands can continue calling themselves Audioslave, as long as they don't try to use misleading marketing – when they're on tour, for example."

It is believed to be the most any unsigned band has been paid for the use of their name.

The other members of the band – guitarist David Masson, bassist Glenn Noble and drummer Paul Champion – said they were delighted to have signed a deal with two of their heroes, and insist all the money will be invested back in the band.

Audioslave – that's the Americans – release their debut album 'Audioslave' on November 19.

Chris Cornell and the Liverpool Audioslave

"We felt quite chuffed they wanted our name"
Christopher Price, Liverpool's Audioslave

Metallica LP held up by Tarantino film

Metallica's comeback album looks to have been delayed again.

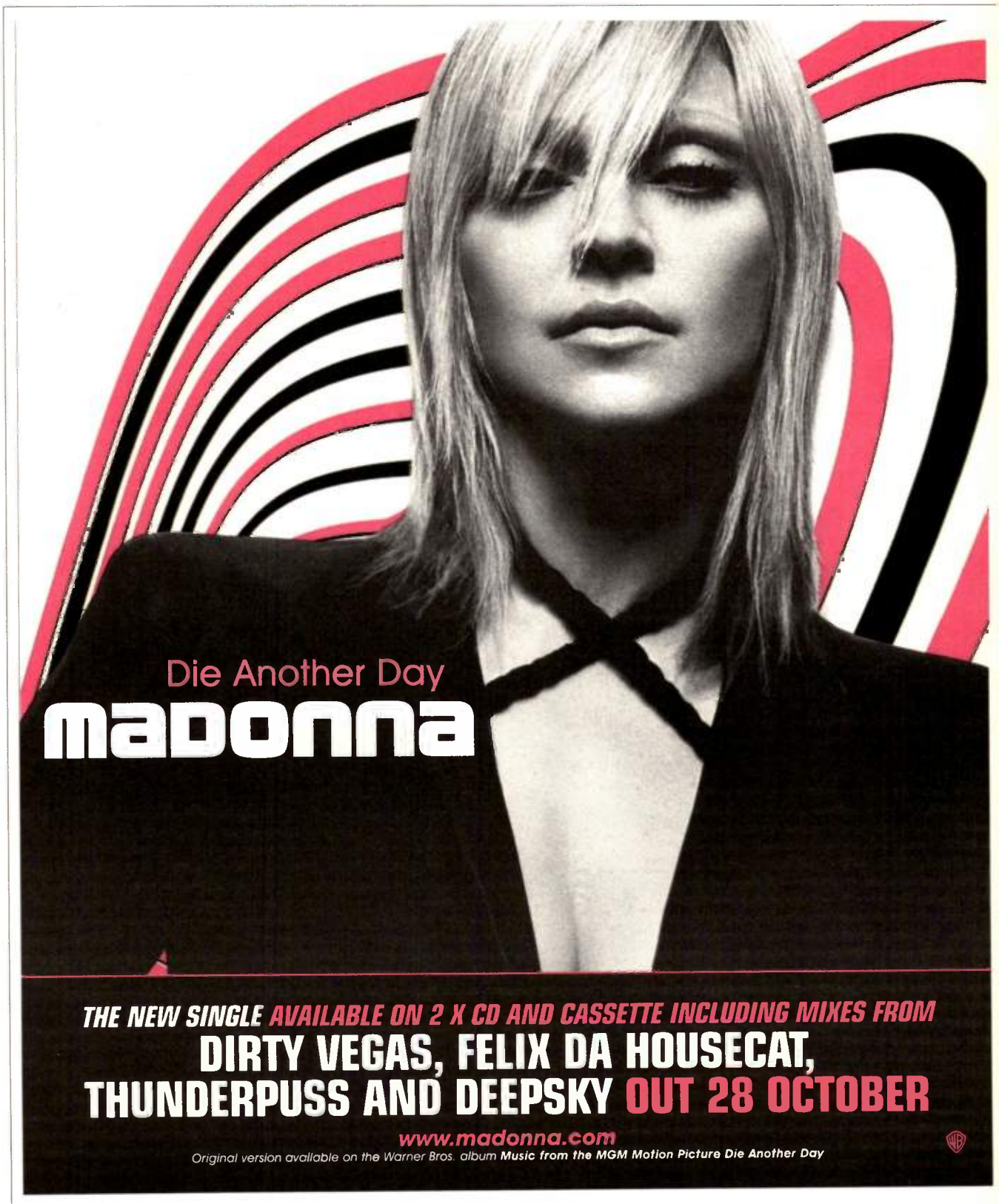
The band have been working on their first studio album in five years, but progress has been hampered by frontman **James Hetfield**'s time in rehab.

Now, although the new Metallica album is expected soon, drummer **Lars Ulrich** has decided to work with Wu-Tang Clan mainman **RZA** on the musical score for the next Quentin Tarantino film, *Kill Bill*.

RZA has previously written the acclaimed score for Jim Jarmusch's *Ghost Dog: The Way Of The Samurai* and his obsession with kung-fu and martial arts makes him an ideal choice for *Kill Bill*.

Kill Bill is a martial arts revenge picture, starring Uma Thurman as a female assassin who is betrayed and almost killed by her peers. Five years later, she awakens from a coma and seeks bloody revenge.

PHOTOGRAPHY: LIVERPOOL ECHO/LFI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WRH

Xzibit: 'Eminem film will win Oscars'

8 MILE CO-STAR HAILS PAIR'S MOVIE DEBUT AND GETS IN SHAPE FOR UK TOUR

Xzibit, **Eminem**'s rap ally and movie co-star, is tipping Marshall Mathers' long-anticipated *8 Mile* film for Oscars.

"I've seen it and it's over the top. It's going to win awards," he said. "The film is miraculous. I play a bully. I poke a whole lunch-line. I'm a piece of shit, too."

He says he was cast because he's part of the family of artists that includes Eminem and Dr Dre.

"I'm in *8 Mile* because it's family oriented. I was more than happy to do it because we're all family. But if *(director)* Curtis Hanson called me with a role and said it was to play a swashbuckler, I'd have to be kind of hesitant. That's not my forte right now. Music is the thing."

Xzibit added that while reluctant to continue as a celluloid star, he wouldn't rule himself out of future roles completely.

"If there was something special to come up – if Spielberg or someone called me to come and do the next *Star Wars*, nigga I'm there."

Xzibit will head to the UK in November for a series of headline shows. He has been getting in shape for the tour by disregarding the hip-hop handbook and cutting back on booze and his prodigious grass habit.

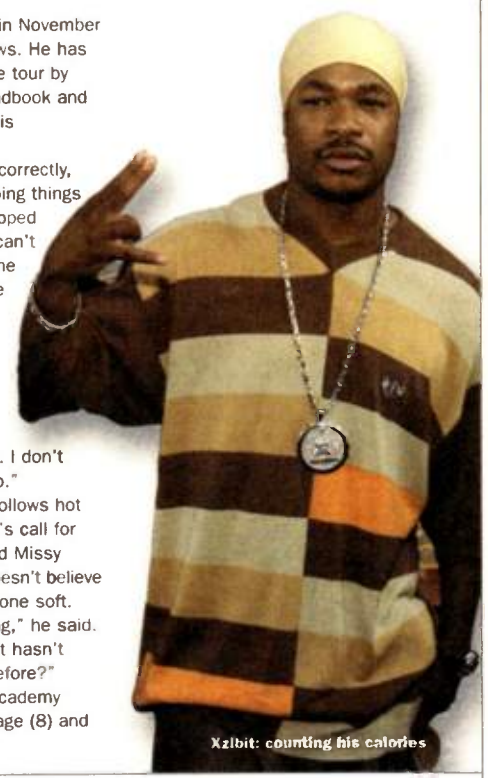
"Yes sir, I've been eating correctly, not drinking every night – doing things moderately. I can't say I stopped smoking weed altogether. I can't lie like that. Moderation is the key, man. Smoking an ounce a day is not the way to do it. I don't smoke as much as I used to."

While Xzibit's admission follows hot on the heels of Snoop Dogg's call for people not to take drugs and Missy Elliott's fitness regime, he doesn't believe it suggests rap stars have gone soft.

"I think it's a positive thing," he said. "Why not say something that hasn't been brought to the table before?"

Xzibit plays Manchester Academy (November 6), Glasgow Garage (8) and London Forum (9).

"The film's miraculous. It's going to win awards"



Xzibit: counting his calories

...while Madonna flick is Top Of The Flops

While Eminem and Xzibit are hoping for a hit with *8 Mile*, **Madonna**'s new film *Swept Away* has stiffed at the box office.

The film, directed by Madonna's husband **Guy Ritchie** (*Lock Stock And Two Smoking Barrels*, *Snatch*), was panned by critics. During its opening weekend in the US (October 11-13), *Swept Away* made just $375,000 – not enough to get in the Top Ten. Meanwhile, the new Hannibal Lecter film *Red Dragon* – which opened on the same day – earned $17.6million.

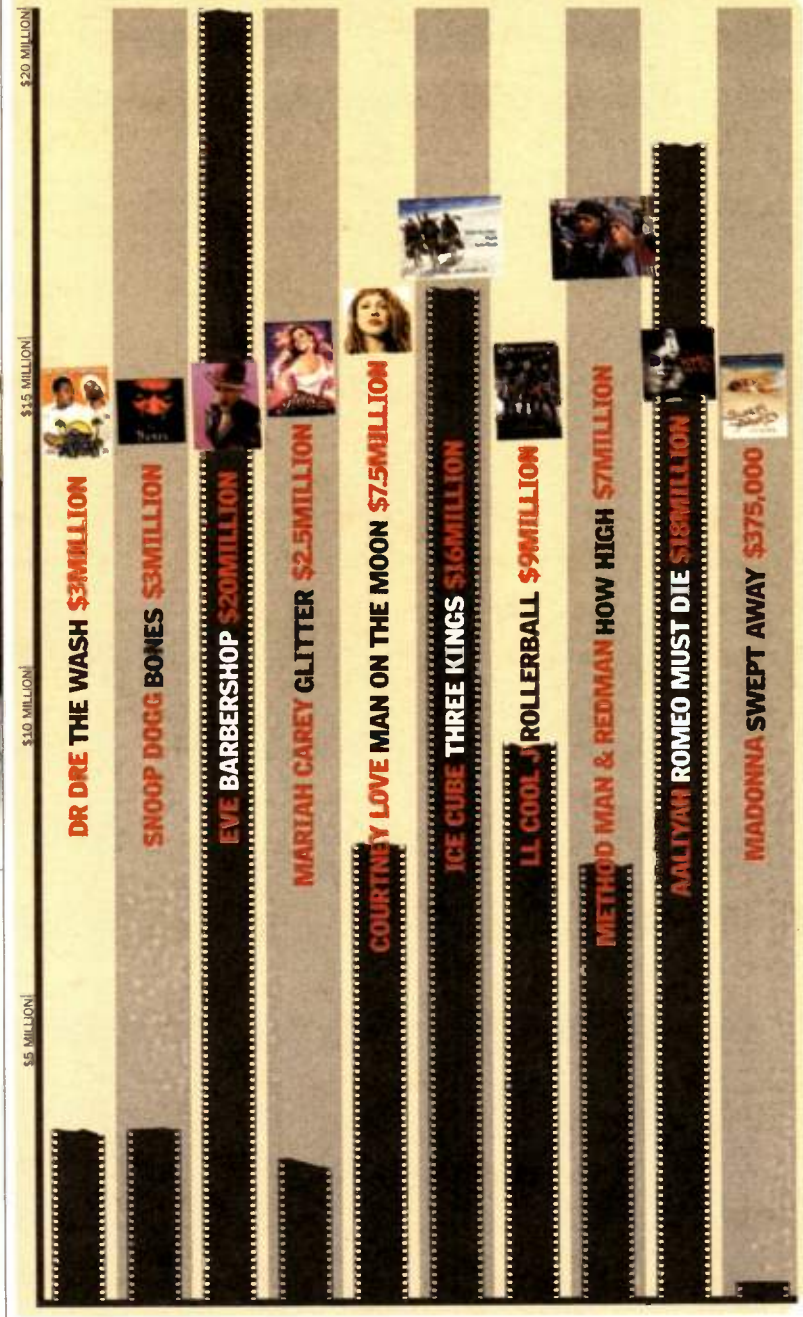
Last year, **Mariah Carey**'s *Glitter* was mocked by critics and it too flopped.

But *Swept Away* is a new low for mainstream cinema releases by pop stars – *Glitter* made almost seven times as much as Madonna's film on its opening weekend.

In *Swept Away*, Madonna stars as a wealthy US woman who becomes stranded on a Greek island with an Italian fisherman, played by Adriano Giannini. It is due to open in the UK on March 14.

Critics were scathing. *The Washington Post* said the film "is as awful as you've heard, and as bad as you've imagined". The *New York Times* described it as "soggy and superfluous", saying the dialogue was "leaden" and the love scenes "mechanical".

HOW MOVIES STARRING MUSICIANS HAVE FARED AT THE BOX OFFICE IN THEIR US OPENING WEEKENDS


$20 MILLION
$15 MILLION
$10 MILLION
$5 MILLION
DR DRE THE WASH $3MILLION
SNOOP DOGG BONES $3MILLION
EVE BARBERSHOP $20MILLION
MARIAH CAREY GLITTER $2.5MILLION
COURTNEY LOVE MAN ON THE MOON $7.5MILLION
ICE CUBE THREE KINGS $16MILLION
LL COOL J ROLLERBALL $9MILLION
METHOD MAN & REDMAN HOW HIGH $7MILLION
AALIYAH ROMEO MUST DIE $18MILLION
MADONNA SWEPT AWAY $375,000

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Fri 29 Oxford - Zodiac
Sat 30 Northampton - Soundhaus

December
Mon 2 Derby - The Victoria
Tue 3 Hereford - Manhattans
Wed 4 Harlow - The Square
Thu 5 Gloucester - The Guildhall
Fri 6 Bournemouth - The Villa
Sun 8 Southend - Chinnerys

Mon 9 London - Astoria
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Wed 11 Peterborough - The Park
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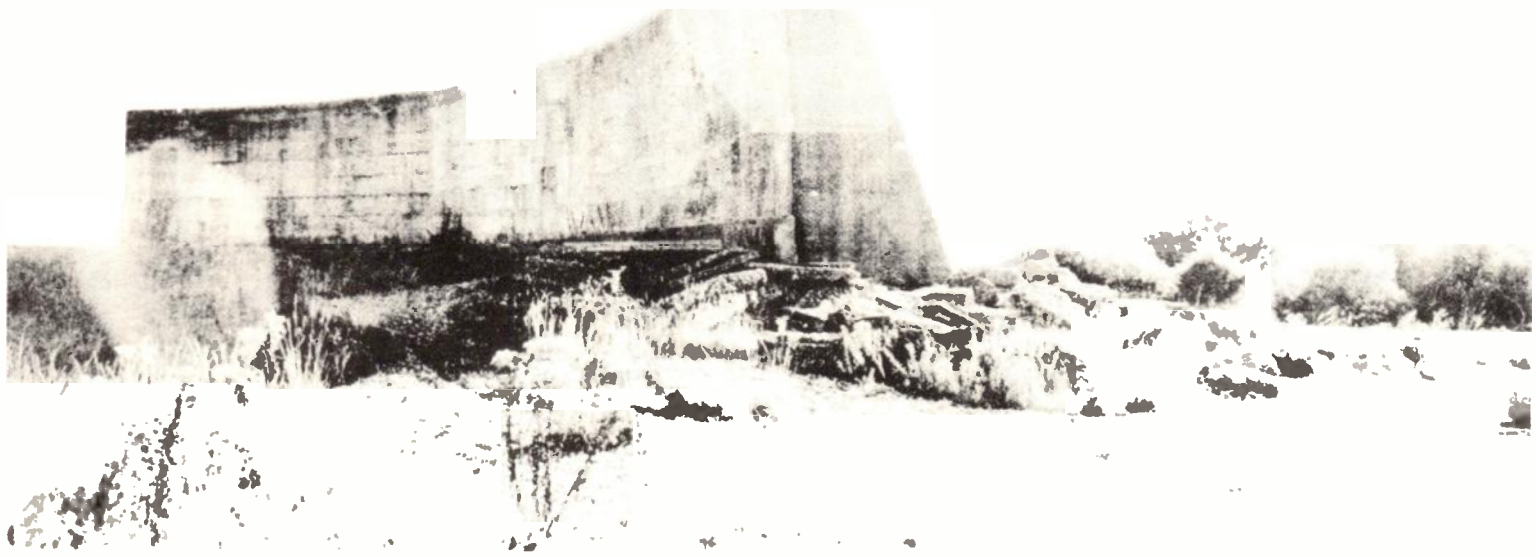

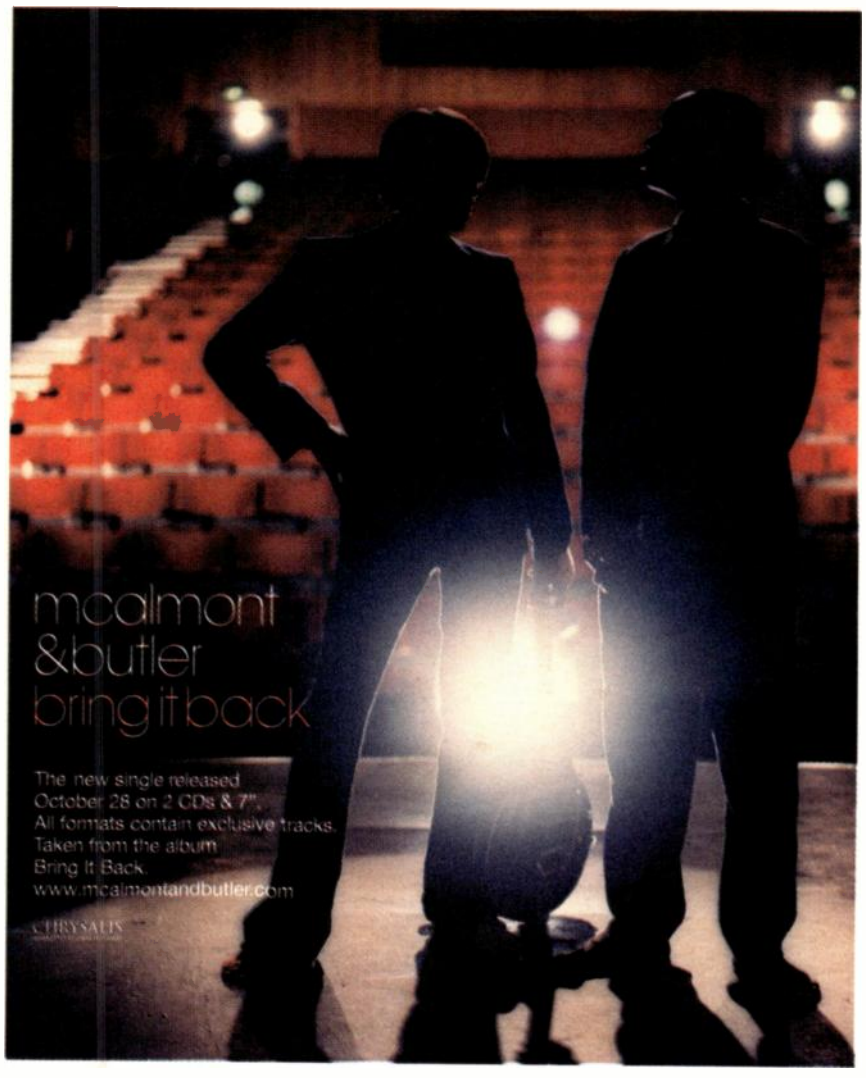

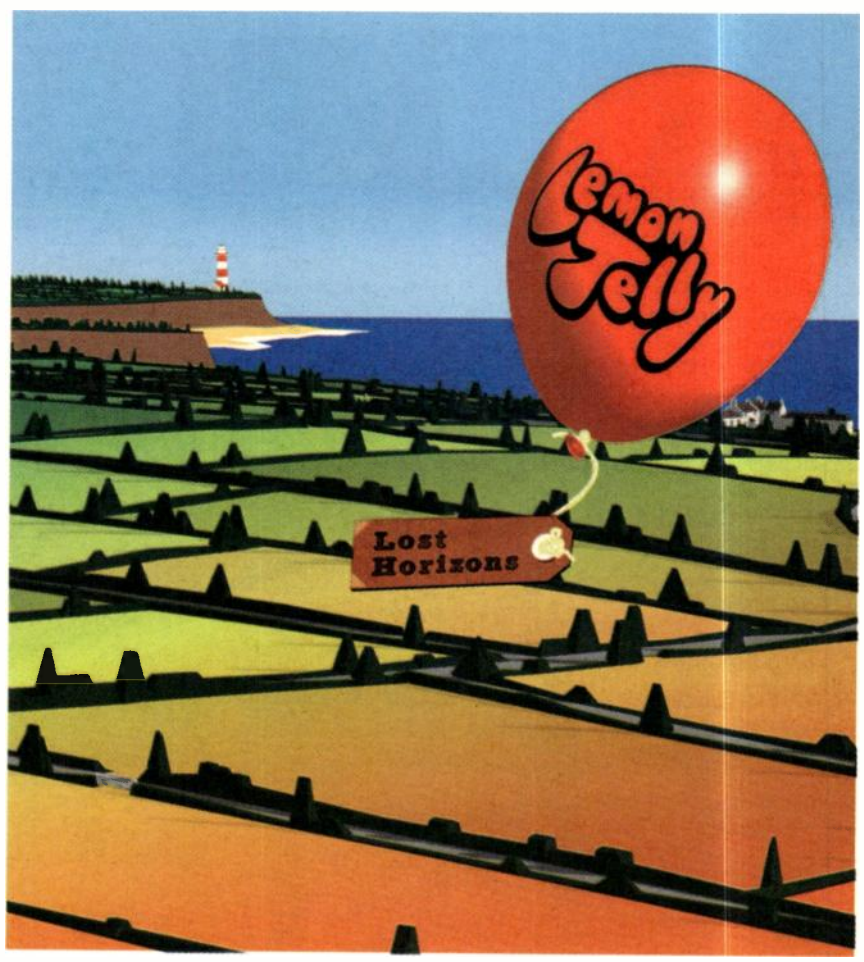

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- Details of the next **BRING IT ON** night including biographies
- Your reviews
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PHOTOGRAPHY: DAVID ELLIS/PAT POPE

BLING BLING

NME's top ten ringtones

1 (1) **Someday** The Strokes (107832)
2 (3) **Little By Little** Oasis (107830)
3 (2) **Whatever Happened To My Rock'N'Roll (Punk Song)** Black Rebel Motorcycle Club (107833)
4 (6) **I'm Sticking With You** The Velvet Underground (108072)
5 (–) **In Love** The Datsuns (108215)
6 (4) **All My Life** Foo Fighters (108066)
7 (8) **Dreaming Of You** The Coral (108069)
8 (7) **Come Back Around** Feeder (108068)
9 (10) **Formulae** JJ72 (108070)
10 (–) **Caught By The River** Doves (108207)

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Xmas has come early for Oasis

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **You Know You're Right** Nirvana
2 **Outtathaway** The Vines
3 **No One Knows** Queens Of The Stone Age
4 **Merry Xmas Everybody** Oasis ('1 Love' LP track)
5 **Up The Bracket** The Libertines
6 **The Power Of Love** Feeder ('1 Love' LP track)
7 **All My Life** Foo Fighters
8 **Dead Leaves And The Dirty Ground** The White Stripes
9 **House Of The Rising Sun** Muse ('1 Love' LP track)
10 **In Love** The Datsuns

KICKED OFF

Don't Be Light Air
Hey Baby No Doubt
Used For Glue Rival Schools

JUST ADDED

Heart-Shaped Box Nirvana
Faster Manic Street Preachers

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THE NME 50

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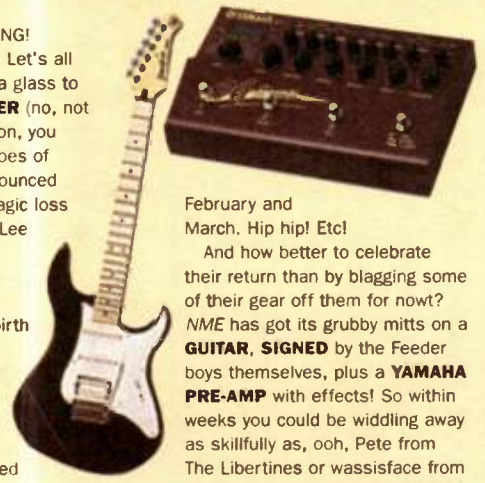
WEEK 27 WIN A GUITAR SIGNED BY FEEDER AND A YAMAHA PRE-AMP

TING TING! Order! Let's all raise a glass to **FEEDER** (no, not a lemon, you fools), hardy heroes of indie rock who bounced back from the tragic loss of drummer Jon Lee not with some dour misery-rock howler but a rivetting rock rebirth and their best album yet in the redemptive 'Comfort In Sound'.

They've suffered the breaks and now they're ready to, ahem, come back around on their biggest and most extensive UK tour ever in February and March. Hip hip! Etc!



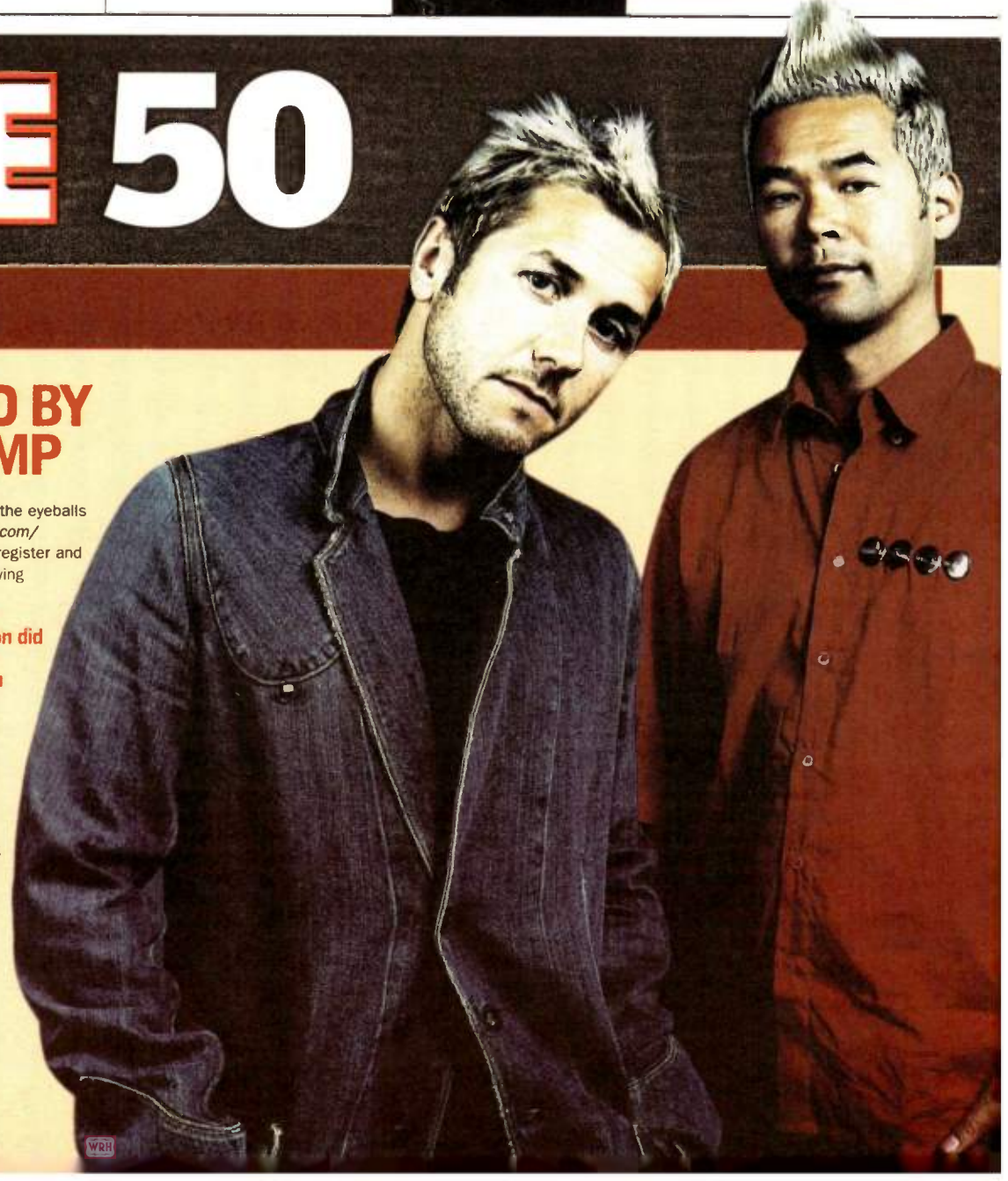
And how better to celebrate their return than by blagging some of their gear off them for nowt? *NME* has got its grubby mitts on a **GUITAR, SIGNED** by the Feeder boys themselves, plus a **YAMAHA PRE-AMP** with effects! So within weeks you could be widdling away as skillfully as, ooh, Pete from The Libertines or wassisface from McLusky. Plus there's **50 COPIES OF 'COMFORT IN SOUND'** to chuck about at random as well! All you have to do to become suddenly Feedered to the eyeballs is log on to *www.nme.com/happybirthdaynme* to register and then answer the following question:

Which chart position did the Feeder single 'Tangerine' reach in 1997?

What, we're giving away a bloody great guitar and you expect us to ask you how many fingers you've got or something? Get researching, rock studes! Usual rules apply. All entries should reach us by 12 noon on October 29. At ease!

FEEDER

YAMAHA



BURN IT!

A LITTLE BIT GANGSTA, A LITTLE BIT LOVIN' – IT'S ROOTS MANUVA'S ULTIMATE CD COMPILATION

Text: Louis Pattison

1 DUNGEON FAMILY
Follow The Light

"I like dark, mystical-sounding stuff. This is one of the finest hip-hop tunes to capture the feeling of gospel music. It's got a transcendental vibe to it. Ha! I say that, but I don't even know what 'transcendental' means! It's definitive, very soulful."

2 NATE DOGG
Your Wife

"I find the whole gangsta thing funny. I don't know if my friends in the church would agree, but I love it. He's taking soul rhythms that were originally all about expressing your love and then flipping it on its head. He's talking about takin' people's wives while their husbands are away. Keeps me on my toes!"

3 MOBB DEEP
Pray For Me

"Sometimes you just want to watch gangster films and hear a bit of violent machismo. It's not something I do in a real obvious way in my own lyrics, though... there's too many conscious rap police – they'd stone my house, do a boycott at my next show."

4 BILAL
For You

"This is like a modern version of Al Green or Curtis Mayfield. I'm not into much R&B, I find the vocals bland. But this is what R&B's supposed to be about."

5 BARRY WHITE
I Love You More Than Anything (In The World Girl)

"This one's for my girl. I've been listening to Barry White forever. It's proper cheese now... bring the gorgonzola out."

6 BLAK TWANG
Dirty Stopout Uncovered

"There's a lot of stuff on telly about the hedonistic sexual climate, and it's about time that someone's come to do something about it. It's all about the nastiness of going out in this world."

Bazza White: a big hunk o' love

7 SKITZ FEATURING EST'ELLE, WILD FLOWER & TEMPA
Domestic Science

"For a British hip-hop track to feature three diverse female voices – it's amazing. I feel like Skitz came into my head and stole this idea, because I've always wanted to do this."

8 TONY D FEATURING SPIKEY T
Erase That Pain

"It's sad that there isn't much so much of this British R&B about now, the whole two-step thing has kind of replaced it."

9 GAMMA
Killer Apps

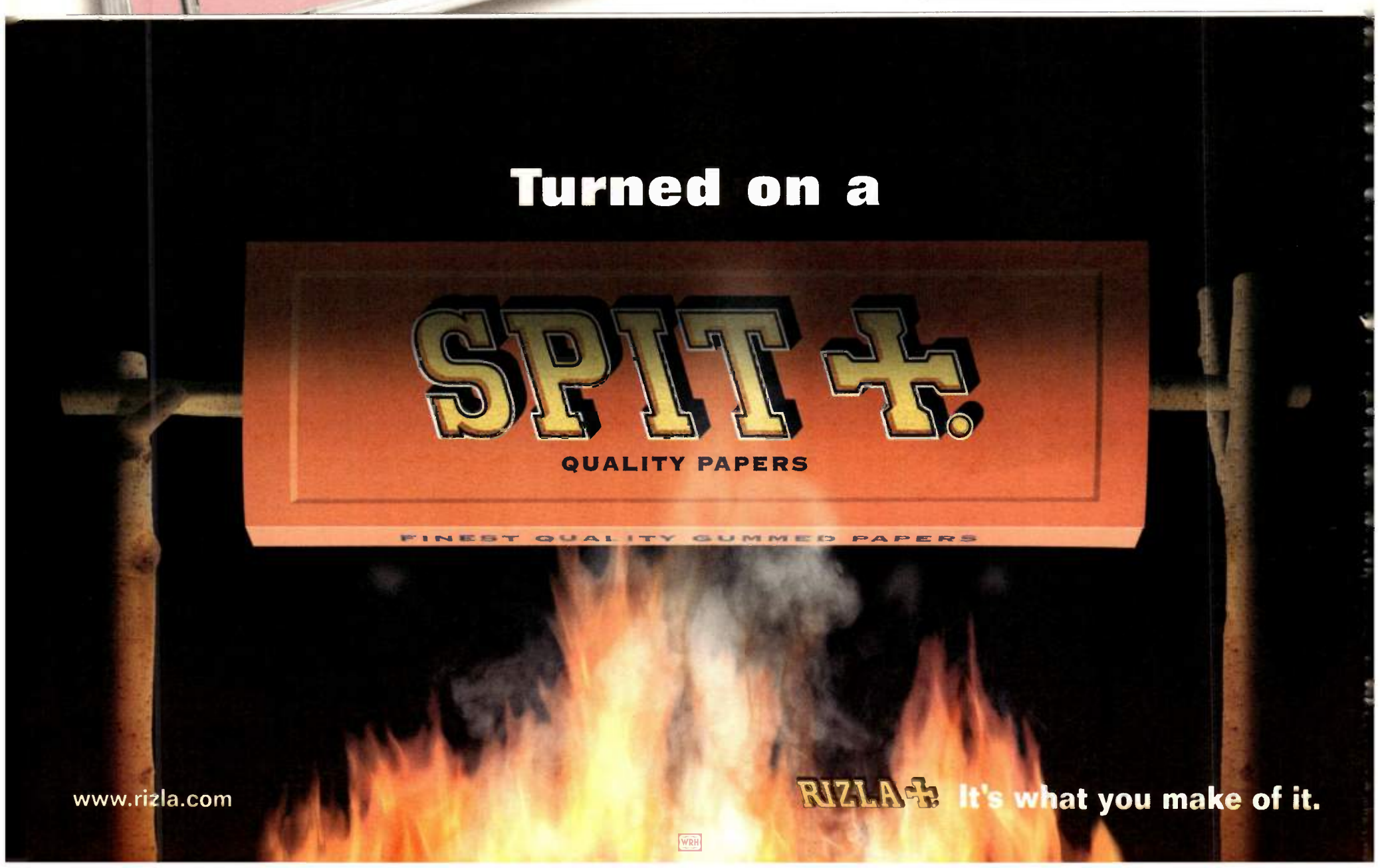
"They're on Big Dada, the label I'm on. It's mad, totally me. Just boys being boys."

10 LONDON POSSE
Money Mad

"I'm still money mad. London Posse were a huge influence. They didn't give a fuck about the British thing – they were just rapping about making money. It's still true today."

GET YOUR CLICKS HERE!
YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE *NME.COM* MESSAGEBOARD FOR DETAILS

PHOTOGRAPHY: TOM SHEEHAN



Either being the son of Satan is thirsty work or Jack owns shares in Starbucks

EYEWITNESS: SORRY GIRLS, HE'S TAKEN

Subject: Jack Osbourne, the world's most famous son. But – oh no! – who's the woman? Readers, sadly it's Rod Stewart's daughter, Kimberley **Date:** Last Sunday **Time:** 5.20pm **Location:** Sunset Boulevard **Other thoughts:** Well, she seems a lot more wholesome than that Bert McCracken fellow Kelly was with last week.

VERBAL ABUSE

"THE BEING THAT CREATED GIRLS – GOD OR ALLAH OR WHOEVER – IS WORTHY OF A HANDSHAKE. SOME THINGS CAN JUST KNOCK YOU OUT, AND A GIRL IS ONE OF THEM"
Chris Martin makes up for lost time

"IF I COULD BE A KITCHEN UTENSIL, I'D PROBABLY BE A BUTTER KNIFE. SO I COULD CUT AND SPREAD"
Nelly, who we see more as a colander kinda guy

"JACK HASN'T FOUND HIMSELF YET. EVERY TIME HE GETS A BEST FRIEND, HE STARTS WEARING WHAT HIS BEST FRIEND WEARS"
More kind, sisterly words from Kelly Osbourne

"I TRIED TO LEARN DUTCH BUT I'D GO TO THE MARKET AND TRY TO SPEAK DUTCH WITH PEOPLE AND THEY'D JUST SPEAK ENGLISH BACK"
Dave Grohl hits the language barrier

"I'D LOVE TO PLAY THE PART OF A GENIUS. THERE'D BE GREAT SPECIAL EFFECTS – APPLES FALLING, NUMBERS FLICKERING ON THE SCREEN"
Tenacious D's Jack Black on his movie plans

"YOU CAN'T COMPARE TOKYO TO LONDON OR NEW YORK OR PARIS. THEY'RE COSMOPOLITAN CITIES, WHEREAS IN TOKYO..."
Taka, Feeder, compares Tokyo with London, New York and Paris

PHOTOGRAPHY: SPLASH/LFI/ALL ACTION

The hero's nipple – the results

We asked for your anagrams of **The Polyphonic Spree**. Here, thanks we would imagine to various online anagram machines, are the top five entries:

1 **They Pop Necrophiles** ***(Alex Marrett, Fareham)***
2 **Lechy Porno Peep Shit** ***(anon)***
3 **The Lepper's In Poochy** ***(Dave, Essex)***
4 **Cheesy No Lip Prophet** ***(Mike, Manchester)***
5 **He Spy The Porn Police** ***(anon)***

Thanks for all your hard work. Next time a band lie down in the shape of letters in the middle of a field, we'll let you know.

EYEWITNESS: JUST LIKE A PALLBEARER

Subject: Pink, glamorous pop/rock/R&B vixen, accompanied by what sources only describe as "a friend", totally overlooking the fact that HE'S DRESSED AS A SKELETON! **Date:** August 16, 2002 **Time:** 7.12pm **Location:** The VH1 *Vogue* Fashion Awards 2002 **Not in frame:** Christina Aguilera. Or, readers is she in frame? Is this simply her new look? (Everybody – "No!")

PLUS ONES

Things are getting celeb-tastic at the *NME*-approved London jazz club Impulse. Last week **The Libertines**, **The Cooper Temple Clause**, and indie grandads **Supergrass** ("or more accurately," according to our source, "**Danny Goffey**") dropped by... ● A small French bistro on Islington's Upper Street is where we found **Radiohead**'s **Ed O'Brien** consoling a female friend... ● Still on an Islington food tip, **Grant Feeder** was pushing the boat out at the Bar & Grill. "White wine, please," he shouted to his mate, adding with a flourish, "and make it a small one!"... ● **Doves**' US shows are packing in celeb fans. **Weezer**'s **Rivers Cuomo** was in the audience at LA's Mayan Theatre – as was **Dave Grohl**, who developed such an instant fondness for support act **My Morning Jacket** that he was later spotted at the merchandise stall stocking up on CDs and T-shirts. As for Doves – well, their encore provoked a stage invasion... ● The *Muzik* magazine awards bash in Hammersmith played host to the customary sight of the dance world going mental. **Sara** (**Cox**)'n'**Jon** (**Carter**), **Zoë**'n'**Norm** (who gave a frankly staggering off-his-face performance accepting his Best Event award for Normstock II), the **Felix** half of **Basement Jaxx**, **Massive Attack**, **Carl Cox**, **Faithless**, **Emma B** and **Robert Carlyle** were among the liggers. **Sara MacDonald** was also spotted arriving with **Vernon Kay**... ● Last week's installment of The Electro Clash at NYC's Webster Hall was studded with stars both on and offstage: **WIT** were sporting Bacofoil dresses, **Felix Da Housecat** dressed down in a simple black T-shirt, **Princess Superstar** *(pictured)* had a nice badge, and the **Ping Pong Bitches**... well, they were just the Ping Pong Bitches...

Princess Superstar: nice badge

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On TOMORROW'S

Breaking boundaries: DJ/rupture

DJ/RUPTURE

Mysterious soundclash mastermind

They sound like bootlegs. But they're not. On his first album release, 'Minesweeper Suite', mysterious three-deck sound manipulator DJ/rupture takes entire chartfuls of American R&B and hip-hop hits, and reimagines them in a Middle Eastern souk, or in a Jamaican dancehall, or at an East German gabba rave-up.

Born Jace Clayton, he's a former Harvard student and New York hip-hop head who recently moved to Europe. 'Minesweeper Suite' came about when /rupture sent off a rough CD-R of his mixes, 'Gold Teeth Thief', to Kid606. Kid606 thought it was ace and wanted to release it. Instead, /rupture made another illicit mix, 'Minesweeper Suite'. Now, both are out on the Kid's Tigerbeat label; you probably can still get '...Thief' at *www.negrophonic.com* if you're quick.

There's an intellectual angle to what /rupture does, rubbing musics of the African diaspora – chiefly hip-hop, Nina Simone, Afrobeat, drum'n'bass – up against laptop culture. Mostly, though, 'Minesweeper Suite' is a breathtaking racket you can leap around to. It's audacious, not only in its use of vast uncleared chunks of pop hits, but also in its compelling musicality. More than just bootlegs, then.

"It's funny, I don't consciously think, 'This is pop', 'This is noise'. It's more like, 'What's got the most juice?'" laughs /rupture. "I just want to keep things moving, and fresh sounding to my own ears. When I was DJing, I found things got boring quickly – they plateaued. I try for a momentum, but then derail it with puddles of noise."

Kitty Empire

'Minesweeper Suite' is out now on Tigerbeat

TURN ONS

What's on the NME stereo

1 **Santa Cruz (You're Not That Far)** The Thrills (Virgin)
2 **Medicine Day/Stuck On The Street** The Basement (Deltasonic)
3 **Good Dancers** The Sleepy Jackson (Heavenly)
4 **Getaway** The Music (Hut)
5 **Fins To Make Us More Fish-like** Liars (Blast First)
6 **Up The Bracket (LP)** The Libertines (Rough Trade)
7 **Astral Gravy** Medicine (Wall Of Sound)
8 **The Devil In Me** The 22-20s (Demo)
9 **Grindin'** Clipse (Arista)
10 **Keep It Hot** The Casanovas (Demo)

The Sleepy Jackson: 'Good Dancers', good song

ON THE UP

The Vines: did we mention the *NME* Term Warfare tour?

Forgive the shameless plug but **THE VINES** headlined *NME* Term Warfare tour kicks off this week. Be sure to turn in early doors to check out *On* faves **THE BANDITS** and **NADA SURF**. See *Gig Guide* for dates... ● Mighty Mancs **OCEANSIZE**'s debut, 'Relapse EP', is out now via Beggars Banquet... ● **JESSE MALIN** releases his debut LP on Monday through One Little Indian records. 'The Fine Art Of Self Destruction' features Ryan Adams on guitar and production duties and – you won't be surprised to hear – sounds a lot like Ryan Adams... ● The new release shelves also play host to **DJ HELL**'s excellent 'Electronicbody' mix-CD (React Records)... ● And finally, expect pop-punk hi-jinx from **THE BRIEFS** at London Camden Dublin Castle (October 28) and London Camden Monarch (29) to promote their 'This Age' single (Crystal Songs) which is released a week on Monday...

KILL CITY

Querulous electro-punks

For every Oasis or Primal Scream indie impresario Alan McGee has signed, there's been a bunch of chancers like Ping Pong Bitches; for every Hives, a Hurricane #1. Thankfully his latest signing, rock'n'roll four-piece Kill City, fall on the good side of this divide. This is almost single-handedly down to the actions of feisty frontwoman Lisa Moorish.

She's the sort of person who could start a fight in an empty room. This summer, she got into a screaming row with John Lydon, calling him a "miserable old tosser". Last month she claims to have battered an A-list celebrity at Supergrass' album launch. Last week she got herself ejected from hip London club Trash when she dubbed DJ Erol Alkan "a c——" after he knocked back her invitation to a Kill City gig.

"Lisa's quite a feisty personality," understates her softly-spoken bass player Pete Jones, "but that's part of the charm." Kill City's debut EP positions Moorish's feisty, funny and fucked-up attitude at the heart of the band. And it sounds like the Yeah Yeah Yeahs' Karen O teaming up with Blondie's Debbie Harry to fight Death In Vegas.

The darkly combative lead track 'New York' is backed by 'Tis A Pity, She's A Whore' ("'Cos I think there's a bit of a whore in every girl really... though it was gonna be 'Tis A Pity, *He's* A Whore' to be honest") and the back-alley electronica of 'White Boy. Brown Girl'. The latter impressed Primal Scream so much that they've remixed it and the end product is now slated as a future Kill City EP release.

The band (who also include guitarist Tom Bowen and drummer Vas) have recently toured with The Libertines (Pete: "It was even more debauched then you can imagine") and received heavy rotation on the *Evening Session* and Xfm.

McGee's latest signing might divide at first. But who knows what they'll eventually conquer?

Imran Ahmed

Kill City play London EC1 333 Club on Thursday October 24. 'New York' is released on November 4 via Poptones/Telstar

Kill City rockers: (l-r) Vas, Pete, Lisa and Tom

"Lisa's quite a feisty personality but that's part of the charm" **Pete**

PHOTOGRAPHY: SAM JONES/DEAN CHALKLEY

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BACKSTAGE
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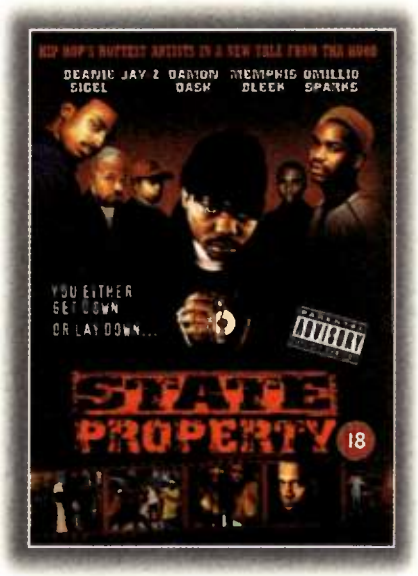

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WRH

QUESTION VINE!

They're shortly to light up the nation's university cities on NME's Term Warfare tour, and now to help you with that crucial Advanced Level exam in cool, here's our pass-notes on The Vines

Text: Ted Kessler Photography: Dean Chalkley

PATRICK MATTHEWS

Favourite current song
"Justin Timberlake – 'Like I Love You'."

Favourite reading matter
"Tony Wilson – *24-Hour Party People*."

Favourite current films
"*Chopper* and *Zoolander*."

Favourite item of clothing
"My maroon hoodie from LA."

Last email/text message
"It was a hoax virus."

What's in your pockets?
"Swedish Krona, Euros, Marlboro Lights and my little black book."

What side of the bed do you sleep on?
"We're all on the tourbus, so the middle."

First record bought
"GN'R – 'Appetite For Destruction'."

First girlfriend
"A girl called Samantha Maguire."

Favourite high
"Murder powder."

What can you cook?
"Scrambled eggs."

Who's your best mate?
"My brother."

Worst ever injury
"A broken collarbone."

Who's the most famous person you've ever met?
"Kirsten Dunst."

If you could change one thing about yourself, what would it be?
"I'd be easier on myself."

HAMISH ROSSER

Favourite current song
"Queens Of The Stone Age – 'No One Knows'."

Favourite reading matter
"George Orwell – *Down And Out In Paris And London*."

Favourite current films
"*Minority Report*, *Goldmember*."

Favourite item of clothing
"My 'Just Say No' T-shirt."

Last email/text message
"It was just two 'xx's."

What's in your pockets?
"Wallet, tuning key and lip balm."

What side of the bed do you sleep on?
"The middle."

First record bought
"'Happy Man' – The Greg Kin Band."

First girlfriend
"Louise Nock."

Favourite high
"Onstage or cliff jumping."

What can you cook?
"Stir-fry."

Who's your best mate?
"A guy called Hans."

Worst ever injury
"Ruptured spleen."

Who's the most famous person you've ever met?
"My hero, David Lee Roth."

If you could change one thing about yourself, what would it be?
"The ability to put my foot in my mouth."

RYAN GRIFFITHS

Favourite current song
"Coldplay – 'In My Place'."

Favourite reading matter
"*Chopper III*."

Favourite current film
"*The Blues Brothers* on DVD."

Favourite item of clothing
"My leather aviator jacket."

Last email/text message
"'Am I officially insane or just a little loopy?' I sent it to myself."

What's in your pockets?
"A guitar pick, some loose change."

What side of the bed do you sleep on?
"The middle."

What are you scared of?
"Fires."

First record bought
"AC/DC – 'Back In Black'."

First girlfriend
"Can't remember."

Favourite high
"Life."

What can you cook?
"A mean Bloody Mary."

Who's your best mate?
"Jesus."

Worst ever injury
"I broke both thumbs playing football."

Who's the most famous person you've ever met?
"Thom Yorke."

If you could change one thing about yourself, what would it be?
"My filthy, rotten feet."

CRAIG NICHOLLS

Favourite current song
"'Hyper Chondriac Music' by Muse, it's on the 'Hullabaloo' compilation. It's a slowed-down version of 'Hyper Music' and it blows my mind, man. It's one of the greatest recordings."

Favourite reading matter
"*The Secret Life Of Salvador Dali*. That's really interesting. He's very far-out, so I can relate to him a bit and all his crazy abstract ideas. I find it hard to read on tour but I love Dali. I like to read about artists, bands... no surprises there really, huh?"

Favourite current films
"I haven't seen any new films for a while, I'm not really tuned into the current release schedule. But of all time... I saw *A Clockwork Orange* on the bus in America. I loved that so much. The *Kids In The Hall: Brain Candy* is really great. *The Breakfast Club* too."

Favourite item of clothing
"My long-sleeved Swervedriver T-shirt."

Last email/text message
"It was from a friend who's away from Australia right now. I'm not very good at that stuff, though."

What's in your pockets?
"A guitar pick. That's it."

What side of the bed do you sleep on?
"The middle."

What are you scared of?
"War, death, disease, vampires and monsters."

Are you like your star sign?
"I think so, maybe. I read it sometimes and think, 'Yeah, that could be me'. But I'm not superstitious. I think I'm Virgo."

First record bought
"'Straight Outta Compton' – NWA."

First girlfriend
"That's really hard. I feel uncomfortable talking about it, so I won't."

Favourite high
"Just music. Nothing can lift you like that."

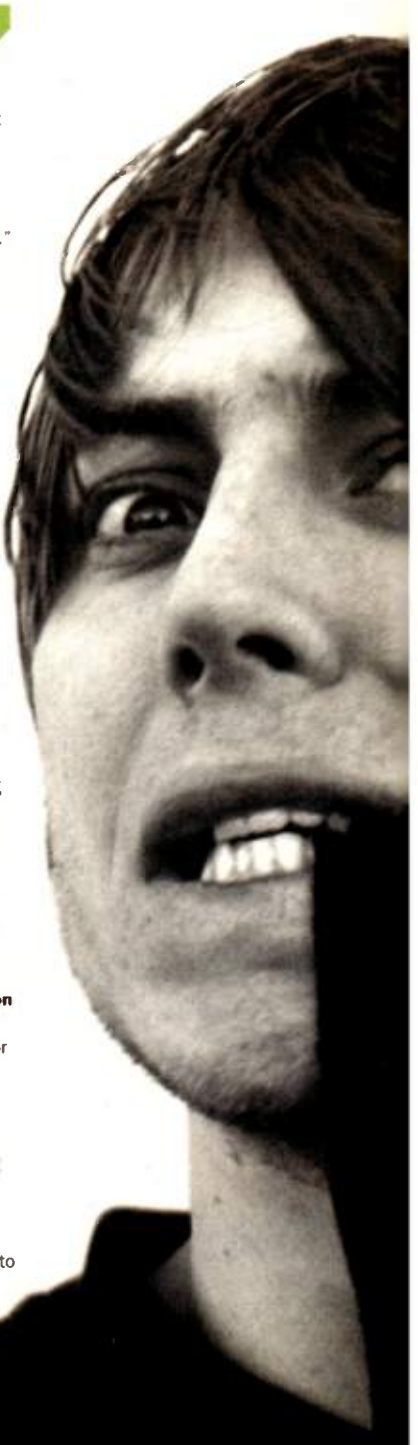
What can you cook?
"I can cook eggs in the microwave. I can cook sandwiches. That's all really, but you can survive on that if you have to."

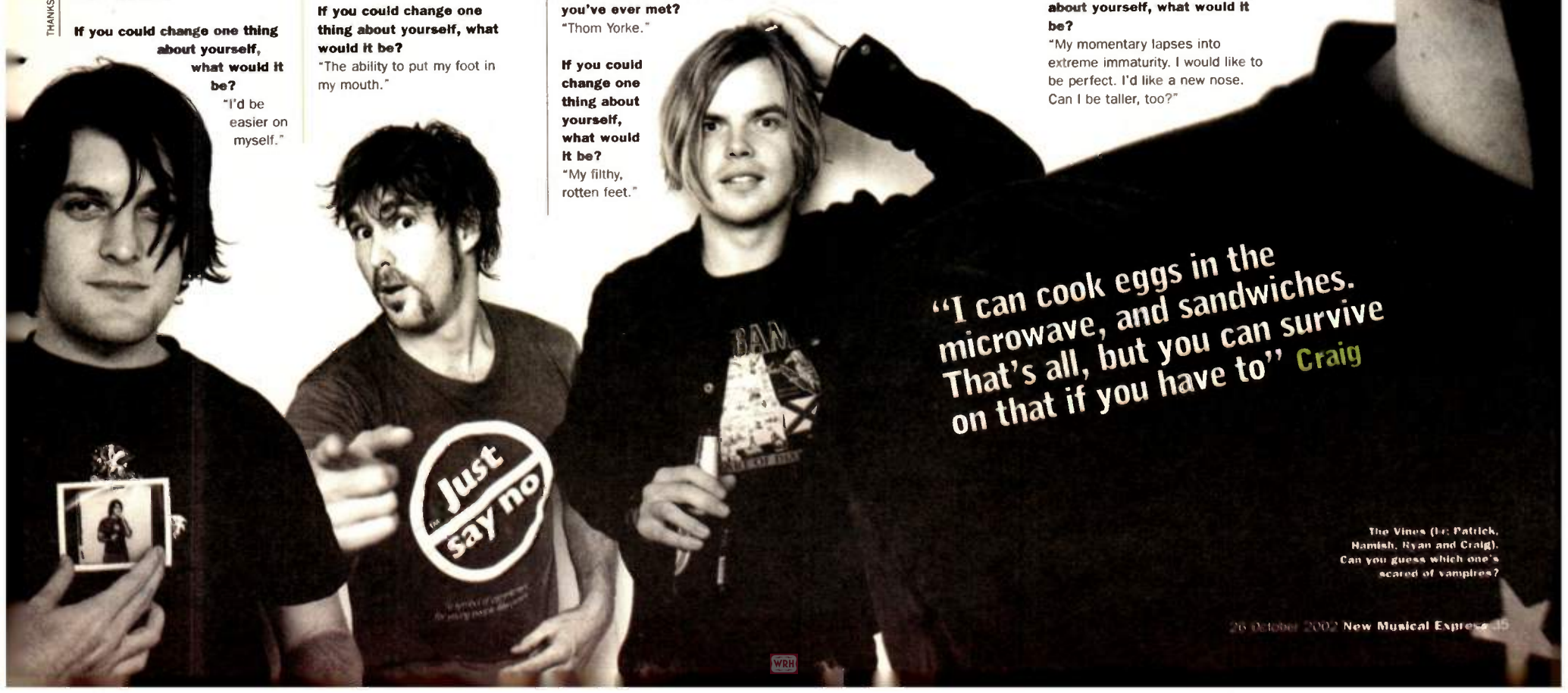
Who's your best mate?
"Patrick and Ryan."

Worst ever injury
"I've never broken a bone but I fucked up my legs skateboarding when I was young. And I haven't got such a great back. I twisted it jumping onto a couch, that was some crack, probably the worst pain I've known. I've been lucky really, all told, because I'm pretty reckless."

Who's the most famous person you've ever met?
"Thom Yorke. We didn't speak for long but it was a real thrill because we're huge Radiohead fans. He was really friendly."

If you could change one thing about yourself, what would it be?
"My momentary lapses into extreme immaturity. I would like to be perfect. I'd like a new nose. Can I be taller, too?"





"I can cook eggs in the microwave, and sandwiches. That's all, but you can survive on that if you have to" Craig

The Vines (l-r: Patrick, Hamish, Ryan and Craig). Can you guess which one's scared of vampires?

THANKS TO STUART KIRKHAM

WHERE THE STREETS GOT THEIR NAME

Why choosing a cool moniker is the most important thing a band can do

Text: Alex Needham/ Imran Ahmed

You don't need a pair of ears to tell that we're currently in a vintage era for rock'n'roll. You just need to look at the band names.

To be cool these days, you really need a 'The'. 'The' followed by a dynamic plural noun, to be precise. When you see names like The Hives, The Strokes, The White Stripes or The Vines, you know that you're going to get infected, tangled up in or assaulted by the music. A band with a 'The' is going back to rock'n'roll basics – they're a gang sharing a dress sense, a worldview and a musical vision. You can either get into it or fuck off.

This 'The' phenomenon harks back to rock's golden ages: the '60s (The Beatles, The Rolling Stones, The Velvet Underground, The Who) and punk (The Clash, The Jam). As well as being musically stunning, these bands had ferocious visual savvy and knew how to be iconic (think of The Velvet Underground's banana, or the cover of 'London Calling'). The 'The' in their name said that this band was the definitive article, totally unique. Not for them the embarrassing name duplications that hit bands like Suede (who had to change their name to The London Suede), Verve (who became The Verve) and Nirvana (who inadvertently pinched an old psychedelic outfit's moniker).

Another band hugely influential to the current crop, the Ramones, took it one step further. Influenced by '60s girl groups like The Ronettes, they showed their commitment to their band by getting rid of their real surnames – an example followed today by The Beatings, The Datsuns and The Von Bondies, among others. To get rid of your real surname is to claim that everything else in your life is irrelevant – that the band is your be all and end all. Good attitude!

It wasn't always this way. Only a couple of years ago, the charts were awash with bands who wanted to be as ambiguous and unassertive as possible. See Travis, Stereophonics, Starsailor and Radiohead.

The idea that your music should match your name arguably dates back to the late-'60s, when psychedelic rock bands called themselves things like Pink Floyd (tellingly, they dropped their original 'The'), Tangerine Dream and Jefferson Starship. Heavy rock bands followed suit – pick up a record by, say, Led Zeppelin, Iron Maiden or Metallica and you wouldn't exactly expect tender ballads.

Hip-hop worked from a similar template. When rap turned gangsta and posited itself as a threat to white society, its main acts called themselves like Niggaz With Attitude, Mobb Deep and the Wu-Tang Clan.

The one-word names of the Britpop era – Pulp, Blur, Oasis – were a hangover from acid house, when everything was druggy and hazy. But a downright offensive name can be handy a short-cut to notoriety – see The Jesus And Mary Chain, Napalm Death or, most infamously of all, the Sex Pistols.

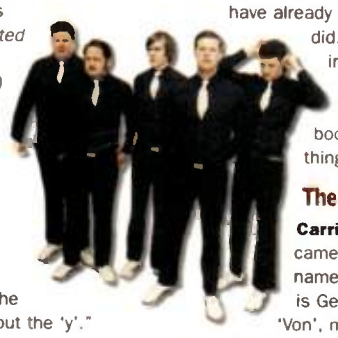
In short, naming your band is one of the most crucial decisions you'll make. Get it right and you'll intrigue and provoke before you've even played a note – like the deliberately downbeat The Smiths. Get it wrong and you won't even make it out of your garage – what can a band called The Briefs be like, other than pants? And if you wanted to call yourself The Snivelling Shits, we're afraid it's taken.

PHOTOGRAPHY: PIETER M VAN HATTEM/PHIL WALLIS/JAMES YOUNG

HOW YOUR FAVOURITE BAND DECIDED WHAT TO CALL THEMSELVES

The Hives

Howlin' Pelle Almqvist: "The idea was for the name to be a disease that was dangerous and infectious *(The Hives originally wanted to be called The HIVs).* But it got lost... *(pauses)* 'cos The Hives aren't dangerous. Or infectious."



The Vines

Craig Nicholls: "My dad had a band in the '60s called The Vynes. It just seemed obvious to use the same name, except without the 'y'."

The White Stripes

Jack White: "The inspiration came from peppermint candy *(an American sweet with a red-and-white patterned swirl).* It symbolises childhood and innocence."

The Coral

James Skelly: "We were like, what was the most Scouse word we could think of – and we thought of the c-c-c-coral. It's just from a mouthwash bottle."

The Strokes

Albert Hammond Jr: "When I first heard it, it sounded so old like someone would have already taken it, but no-one did. Then I looked it up in the dictionary and 'a powerful blow to the face, chest or body' was the first thing. Perfect."

The Von Bondies

Carrie Von Bondie: "We came up with a 'family' name for ourselves. Jason is German so we used 'Von', meaning 'of', and 'Bondies' 'cos it sounds like 'bonded', like we're a close-knit family."

The Streets

Mike Skinner: "It's just what you see wherever you go. It's not about trying to be ghetto... it's not inner-city, it's the English streets, the reality streets."

The Music

Adam Nutter: "We had a shit name at first *(The Music were originally called Incense)* and we thought of The Music because it crops up everywhere. People say it's unoriginal, but no-one else has been called that before."

Queens Of The Stone Age

Josh Homme: "We just thought it would fuck with all the rednecks if we called ourselves Queens."

The Datsuns

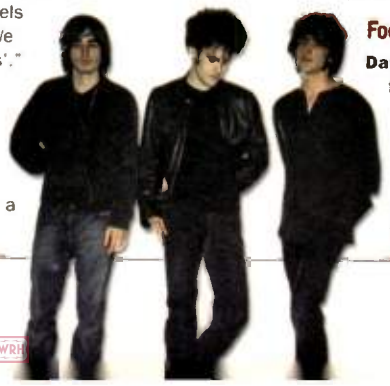
Phil Datsun: "I was cutting up a 1972 issue of *National Geographic* for a collage I was making. I saw the words The Datsuns and liked it."

Black Rebel Motorcycle Club

Peter Hayes: "It's from Marlon Brando's film *The Wild One*. His gang was the Black Rebels Motorcycle Club. We just dropped the 's'."
Nick Jago: "Actually, 'BRMC' was a song of ours first, so it went from a movie to a song to a band name."

The Eighties Matchbox B-Line Disaster

Guy McKnight: "Circa 1998, our psychosis-induced mind expansion exercise. Concept: The Race 2 The Rock'n'Roll Concert 2 combat apathy & raise funds/awareness 4 good. Every competitor must 1st build a vehicle. The rock'n'roll concert begins the moment the 1st vehicle crosses the finish line, thus ending the race element of the event. THEN Millennium New Year's Eve. Amongst the rejuvenation a revaluation and revelation!! WE SHALL DO IT. First the vehicle which IS The Eighties Matchbox B-Line Disaster. Then the band and as a name it draws no preconceptions. Once you hear the band it is obviously perfect."
(Erm, cheers – Ed)



Foo Fighters

Dave Grohl: "Foo fighters were these crazy balls of light that people thought were UFOs. I'm a mad sci-fi freak and I just thought it was a fuckin' great name."

WIN A NAME!

The Slymes? The Hoggs? The Slapperz? Naming a band is hard – so if you suffer from a lack of creativity let *NME* take the strain. Send us a tape of your band and our crack team of music critics will decide which is the best and then pass it on to A Famous Rock Star who will name your band. Check next week's issue for who'll be doing this.

Once he's named you, we'll get *NME* art ace Marc Jones – who designed the artwork for '1 Love' – to design a sleeve with your new name, to wow record companies the length and breadth of Britain. Or, at the very least, your mates.

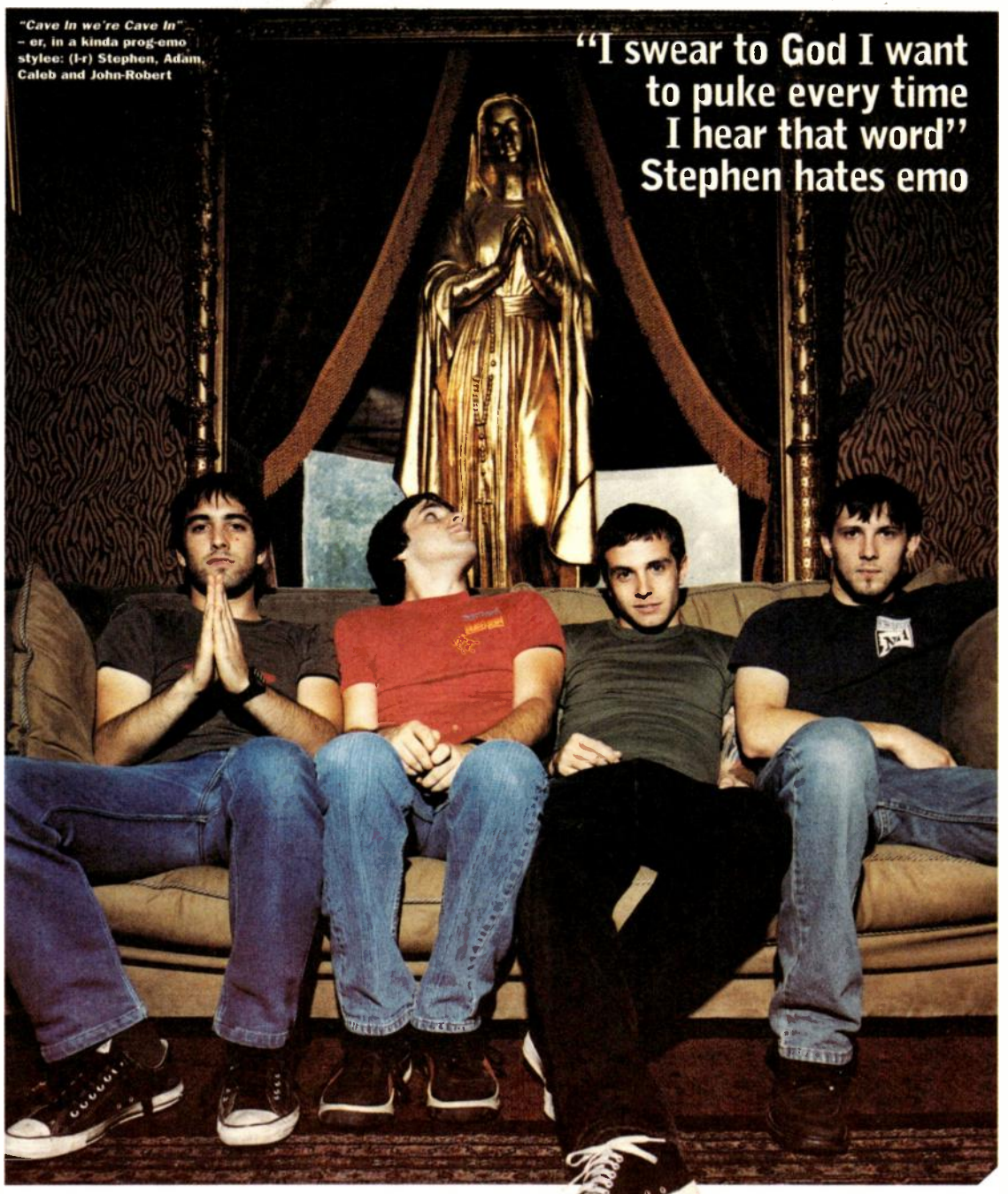
Whatever, it's a once-in-a-lifetime opportunity to be touched by the hands of greatness... so send your tapes to 'What's In A Name?', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS to end your moniker misery. All entries must be in by 12 noon on Tuesday, October 29.

CAVE IN

THE BAND GIVING PROG A GOOD NAME

Text: Victoria Segal Photography: Sam Jones

The hardcore space-rockers talk about elves, emo and being chosen to support Foo Fighters on their UK tour



"Cave In we're Cave In" – er, in a kinda prog-emo stylee: (l-r) Stephen, Adam, Caleb and John-Robert

"I swear to God I want to puke every time I hear that word" Stephen hates emo

The Tabernacle in Atlanta is not so much a rock'n'roll venue as a psychosexual nightmare. A hulking six-storey building, in happier days it was a Baptist church: now, it's fitted out like Charles Manson's holiday home, every wall slathered in Day-Glo spirals and swirls, naïve paintings looming insanely from each stairwell – the Blair Witch Art Project in half-dead Technicolor. Even the presence of hundreds of well-scrubbed music fans from the University Of Georgia cannot mask the seeping discomfort.

It is, in other words, the perfect place to meet Cave In, one of the most confusing, bewildering and actively startling bands you will hear this year. Dave Grohl, the nicest man in rock™, might love them – they'll be joining him for the UK leg of the Foo Fighters' world tour in November – but don't let that dupe you. Cave In want to blow your mind.

For now, though, they're touring with Jimmy Eat World and Sparta and, in the fine tradition of the hard-working band, contemplating their next day off. Which just happens to be Halloween. Maybe it's cabin fever, maybe it's because they're New Englanders – "Salem is a great place to hang out at Halloween," they enthuse – but they're already planning their trick-or-treating costumes.

"You always go as Paul Stanley from Kiss," says bassist Caleb Scofield, mocking guitarist Adam McGrath (even their names sound like Witchfinder-Generals). Meanwhile, it transpires that spacy drummer John-Robert Connors loves a fantasy-fighting role play game called *Asheron's Call*.

"I play an archer," he giggles. "I don't really like to talk about it though, because people think I'm a geek."

"JR talks in his sleep about that stuff," laughs intense singer Stephen Brodsky, more of a dark magus kind of a guy. "'Rrrhh, dragon, I've come to strike you down!'"

It's perhaps no surprise that, when it comes to describing Cave In, the word 'prog' often hovers nearby. They called their last album 'Jupiter'. They're obsessed with space and geology. Their new EP is called 'Tides Of Tomorrow', high-altitude rock featuring the chill atmospherica of 'Dark Driving' and 'Everest'. At one point, Brodsky intones: "The reality cheque is in the mail." For some listeners, they're hardcore kids who fell in love with Radiohead, Rush and Spiritualized; for others, they're the US Muse, a rarefied hybrid of Queen and emo. Delightful though the concept of Queemo is, however, don't expect it to please Stephen.

"I swear to God I want to puke every time I hear that word," he shudders.

What, emo?

"Urrghh. 'Emo' is a word that I used to make fun of people who would go to shows with thick-rimmed glasses and their pants pulled up too high and when the band was playing they'd beat on their chest with their fists."

"That shit happened so long ago," tuts Adam. "The industry's catching onto it eight years later."

"Except the bands aren't as raw," sighs Stephen. "When I think of emo, I think of a really bad snare sound, indecipherable screaming – but not in a macho way, more like, 'I just went through puberty and somebody hammered a nail into my face.' This is all, like, 1995. Now, the bands look a lot cleaner, they're all endorsed by fresh lines of clothing. It's not like when I was in high school ordering records from obscure record labels and listening to them in my bedroom. It's the same as grunge – all those guys in those bands must have been, like, 'Jesus, we've been doing this for years.'"

Cave In have earned their right to be lofty. Already veterans, they formed back in Methuen, Massachusetts in 1995 when they were all 15. Inspired by a thriving local hardcore scene, they were equally hampered by teachers and parents who thought their passion for this loud and discordant music was merely a 'phase'. Their parents, in some respects, turned out to be right: while their early incarnation focused on larynx-wrecking metal – Brodsky is honest about the physical pain those vocals caused him – by the time they released their debut album 'Until Your Heart Stops', they realised they wanted something different.

Breaking away from the hardcore hegemony, they started to experiment with atmosphere and dynamic, filtering in acoustic elements and alienating a large part of their fanbase in the process. Yet they persisted, driving 200 miles a night for 40 dollars, returning to jobs in bagel shops and burrito shacks until their luck started to shift.

With 2000's excitably-received 'Jupiter', they marked out new territory, dizzy, thin-air alienation that could still sustain a song called 'Big Riff'. Last year, they signed to RCA and although 'Tides Of Tomorrow' is out on local indie Hydra Head, they're unafraid of the transition from underground to overground.

"We still change our own guitar strings before a show," drawls Stephen. "You don't have a fucking personal assistant at your side the moment you sign the contract."

How does it feel to have the Dave Grohl seal of approval?

"We've all admired him since we were 12 because we were all Nirvana fanatics," says Stephen. "And if you told us when we lived in Methuen that we were going to tour with him someday, we never would have believed you."

For now, it's a strange, cratered landscape that stretches before them. They hush Jimmy Eat World's audience with their twisted arena rock; with Foo Fighters, more heads should roll. And as for the future – will your next album cause as much confusion as 'Jupiter'?

They all laugh. "I don't think anything could," deadpans Stephen. "Not unless it was a country-ska record. Which it's not. For now, it's just another dose of dumb, cosmic space-rock."

It's a neat trick. Not to mention a very special treat.

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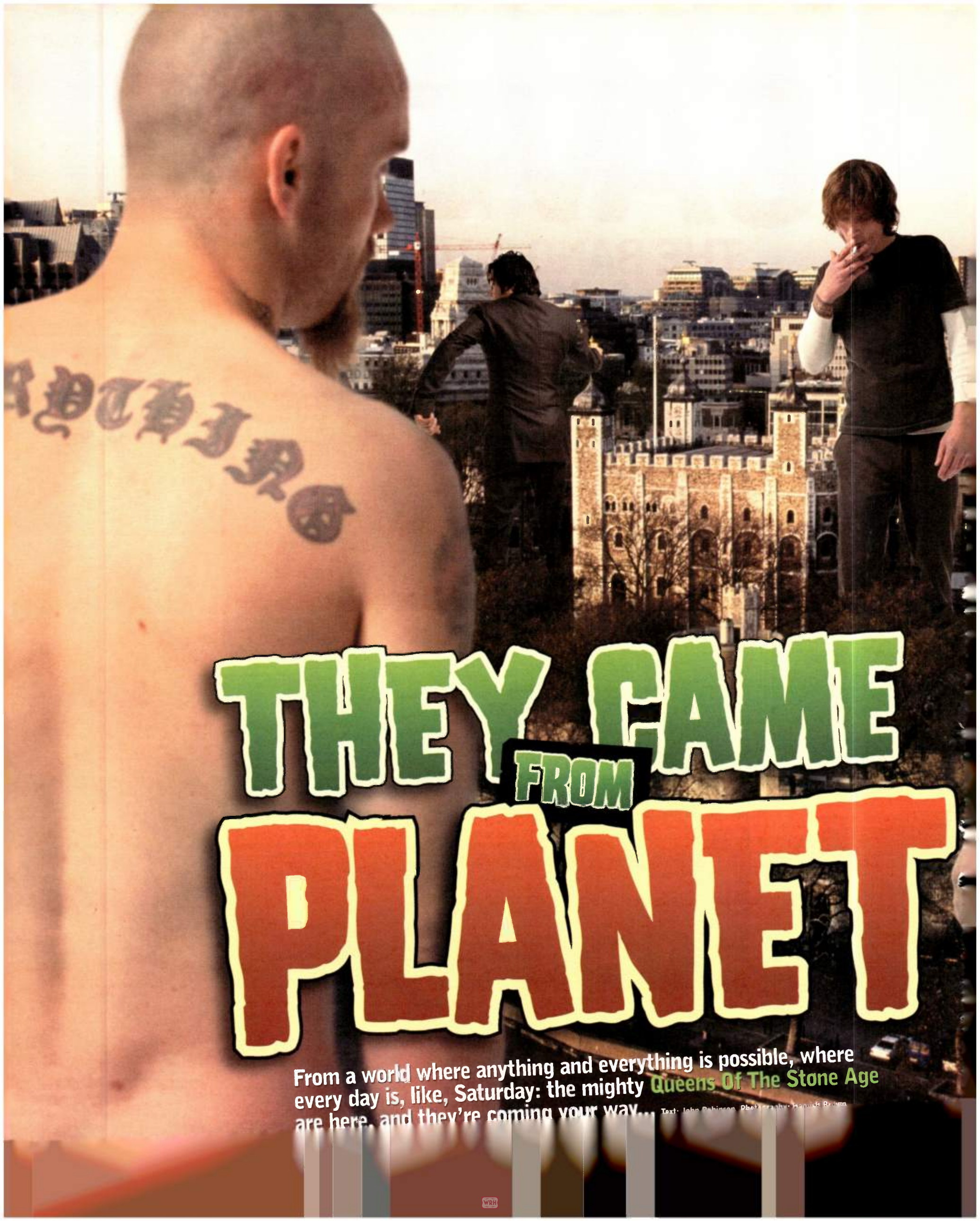
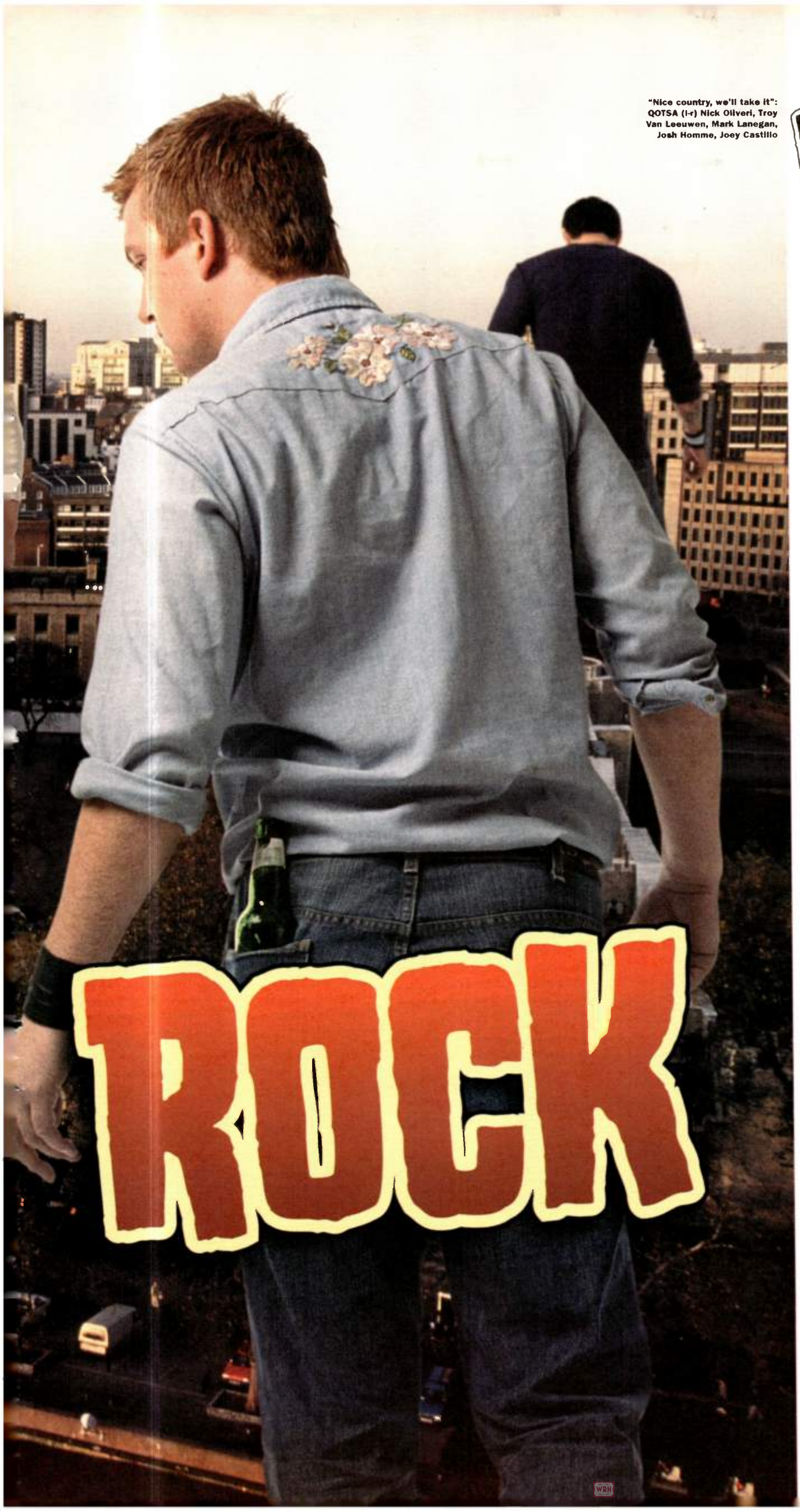


THEY CAME FROM PLANET

From a world where anything and everything is possible, where every day is, like, Saturday: the mighty Queens Of The Stone Age are here, and they're coming your way...

Text: John Robinson. Photography: Hannah Bruce

QUEENS OF THE STONE AGE



"Nice country, we'll take it": QOTSA (l-r) Nick Oliveri, Troy Van Leeuwen, Mark Lanegan, Josh Homme, Joey Castillo

When you've already taken what you can comfortably handle, something still compels you to take a little more. Reclining in his seat while cradling a vodka and tonic, Josh Homme, guitarist and singer with Queens Of The Stone Age, shakes several pills into his palm and then offers them over. He shrugs, washes them down with his drink, and then dispenses what would seem to be the Queens Of The Stone Age credo. "It's good for you, man," he says. "You're missing out..."

He's relaxing as you would always hope to find a member of an excellent rock band relaxing – on a leather seat, on a silver tourbus, in a Seattle parking lot opposite a strip club called The Lusty Lady (motto: 'We never clothe'). In the bus, he is joined by his colleague Nick Oliveri, and by his two constant companions, nicotine and alcohol, confident in the knowledge that they will pass tonight as they have passed the 25 previous nights – in playing exemplary rock'n'roll in front of an eager public.

It's a set of events that they've called the Take Only What You Can Handle Tour, and things have been going very well indeed.

"It's tough to know what to talk about," says Josh. "There's been cracked ribs, there's been torn muscles, there's been people in Austin, Texas that got so excited they crushed my foot. There's been nights I can't remember which seem like they were fantastic, but it's tough to tell."

All good, and made so much the better by the fact that this represents the first outing of the post-Dave Grohl Queens Of The Stone Age. Having made the excellent 'Songs For The Deaf' album with the group, played a few shows and then departed, the previous nights have vindicated the band's current formation. Homme, Oliveri and singer Mark Lanegan have been joined by drummer Joey Castillo and guitarist Troy Van Leeuwen, who have willingly partaken in the chaos that the group have created as they travel the United States.

But maybe all isn't quite as it seems with this picture. For sure, this is a great rock band going about its business, but Queens Of The Stone Age, it turns out, are a band powered by humour and friendship as much as they are sex and drugs, and by nothing quite so much as they are rock'n'roll. Those pills Josh was handing out? They were a supplement of Vitamin B, a hangover cure. And the name of the tour? It's inspired by a sketch about hedonism on the US TV show *Mr Show*.

"It was a slap in the face to us and everyone else," says Josh. "A velvet slap."

The Queens Of The Stone Age tour, consequently, is two things. It's a serious business, certainly. But not entirely.

"It's a steamroller with a load of clowns on it," explains Josh. "It's really funny – but if you stand in front of it, you'll get rolled over by it."

And as you read this, that steamroller is rumbling right over the UK...

Today, according to the conventional Roman calendar, it is a Wednesday evening. In the world of Queens Of The Stone Age, a place where only two days of the week are acknowledged, however, it's currently a Monday morning, which later they will attempt to turn into a Saturday night.

"We have this thing where it's either Saturday or Monday," explains Josh later. "Monday's a sleepy day, a necessity. Saturday's every other day."

As the band creep one-by-one into the Seattle Showbox theatre, the enormity of this timetable rapidly becomes self-evident. Tonight, they will play in the exuberant company of The Icarus Line and the Dillinger Escape Plan, but a previous month in the company of Peaches and ...And You Will Know Us By The Trail Of Dead has evidently proved quite wearing. Josh Homme (extremely tall, with distinct bearing of US submarine captain) is first to arrive. He looks about the foyer of the venue and groans slightly. Nick Oliveri (also tall, and whippet thin) is next, quickly rallying as a beer arrives co-incident with the soundcheck. Former Screaming Trees singer Mark Lanegan, meanwhile, makes the most noteworthy impression. This is a man who doesn't arrive so much as sinisterly materialise, as at the scene of a crime. He surveys the soundcheck and snorts derisorily. And just like that... he is gone.

But though right now it's Monday in Queens Of The Stone Age's heads, it remains forever Saturday in their hearts. Some bands may choose to talk about how they survive the ordeals of being on tour, for Queens it's more a question of how they conceal their delight at what they're doing.

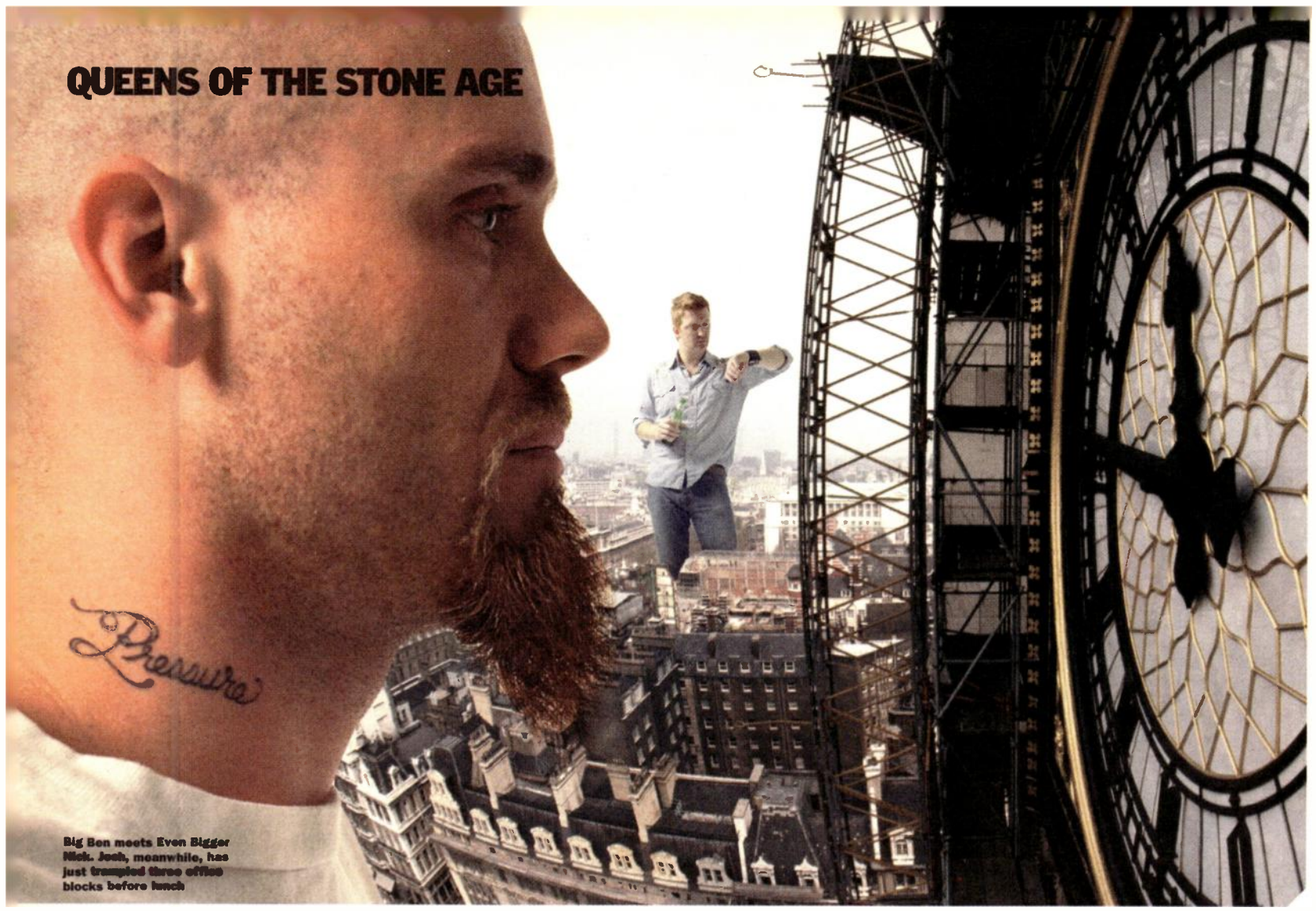
"It's been fantastic," says Josh. "We tend not to take days off, because we work better when we're on edge. Shows make you run a race, and ours would be like a marathon, but where you're given no direction to run. It's like – go! Run around in circles! Roll in the dirt! We have a certain minimum level of excitement that we go for, but that minimum is quite high. When you see how it's going off in the crowd, you look at each other and you go, 'Holy shit! Let's go!'"

A state of affairs that has only been helped by a couple of significant events. That the group are now headlining in venues where they would previously have opened for larger acts, and that they have recently been keeping some invigorating company.

"We toured with Peaches and Trail Of Dead who are two fantastic bands, and we got on great," enthuses Josh. "Trail Of Dead trashed some of our equipment when they were trashing theirs. Shit happens. But don't ever do it again. Then Mark punched out their drummer – but afterwards they were much better friends. Some days you come in, everyone's in their rooms reading books, the next everybody's screaming and shouting. When you're on a tour where Peaches is onstage wearing a dildo and screaming at the audience, you find things move smartly into dumb-ass, very fast."

CONTINUES OVER

QUEENS OF THE STONE AGE



Big Ben meets Even Bigger Nick. Josh, meanwhile, has just trampled three office blocks before lunch

FROM PREVIOUS PAGE

If there's something that defines the Take Only What You Can Handle Tour, though, it's the sense of freedom behind it. A truly libertarian band, Queens Of The Stone Age are a group of individuals who feel that every cloud has a silver lining, that no resourceful person need ever be idle, and that anything is possible, if you only let go and let it be so.

"People are so guilty in these modern days," sighs Josh. "People come backstage and they say, 'But I'm not a groupie'. And I'm like, 'Who cares? Even if you are, what's the problem? Is sex bad and I wasn't at that meeting? Is going to a show and escaping from real life for a while bad? You tell me – I'm here to help. I used to have a real life, and I threw bricks into a dumpster – it wasn't that great, so if you're asking me if it's OK to escape, I'm telling you, it's OK.'"

Josh takes a breath, and takes a drink.

"Come on out. So it's Tuesday. Pretend it's Saturday – that's what I do."

At the centre of the even-handed Queens Of The Stone Age worldview is the relationship between the two gentlemen we currently find smoking cigarettes in their tourbus. Together, Nick Oliveri and Josh Homme have seen good times and bad times, and made some fine heavy rock – and they have an understanding they occasionally communicate in a fairly camp way. After sitting patiently for half an hour, Nick decides to retrieve some of the limited edition Queens posters that have been stashed away in a corner of the bus for safe keeping. In doing so, he rips them irreparably in half.

"Oh Nick, what did *you* do?"

Nick mutters something under his breath.

"When you're on a tour where Peaches is onstage wearing a dildo and screaming at the audience, you find things move smartly into dumb-ass, very fast" Josh Homme

"You ripped in half all the posters," Josh continues. "I hate you. That's it. Band over."

"Who stuffed them down there, man?"

"That's right," says Josh. "Blame someone else. But right now – I'm ending our friendship."

Josh is, of course, doing nothing of the kind. The yin and yang of Queens Of The Stone Age's music, the pairing of Oliveri and Homme is that which gives the band their unique mixture of shouty thrash and dark menace, and matches simplicity itself with insane complexity. It's worked for three albums now, but it's on the latest, 'Songs For The Deaf', that you can hear it work the best – composed with the scope of the whole record, rather than the whims of the individual songwriters in mind, it's a rich collaborative effort, and one from which a new single, 'No One Knows', has been drawn to accompany the tour. Paranoid and jumpy, the tune sends messages back from an unspecific but very dark place, which the band are reluctant to explain, but is accompanied by a fairly strange rhythm, which they happily will.

"The rock world isn't into polka like I am, and, like, Nick is," explains Josh. "There it is – polka, staring you dead in the face. What are you going to do about it? Nothing! We've always done it – on the first Queens album it was 'Hispanic Impressions', which was a high-speed, crystal meth kind of polka. There's polka on every record, basically – it's dressed in sheep's clothing, but it's the polka wolf."

It is, the pair explain, just one of the personalities on their record. But this is still a record which, in contrast to 2000's 'Rated R', is not broken up with much guilt-free rock music. Interspersed with themes of death, it's an album as heavy in meaning as it is in sound, and arguably quite a heavy load of psychological baggage to be dragging from city to city to play night after night.

"Maybe the subject matter is a little dark," says Josh, "but writing it and playing it is getting rid of it. We're already free of it. We don't torture ourselves. Playing it is like sharing it with other people once we've finished obsessing on it.

"If we stop joking around, we're going to break up," he continues. "We had a friend, *(musician and recording studio boss)* Fred Drake, die recently, and it was the end of an era for certain things – so we cheers'd to 'a son of a bitch!' because he was a tough bastard. We talked about what a mean bastard he could be, and it made it easier to get through that."

Do you never get sick of each other's company?

"Why be in a band with someone you don't like?" asks Josh, rhetorically. "I know people that do that and I'm like, 'OK, well, that's your problem.' We get off tour, the first thing I do is call Nick and say, 'What're you doing tonight, dude?' Because if I wanna go and do stuff, am I gonna go and do it with someone who I don't know already? Go and *meet people*? Fuck that shit!"

It's this kind of attitude to their leisure time that means that the pair already have 15 new songs written. Not only that, it's the sort of stability that has given them the security to be as adventurous as they like within those songs. If there's an abiding theme to what they produce it's that the pair are confident to do pretty much whatever they want in the Queens Of The Stone Age format.

"The thing that attracts me most to playing in this band," says Nick, "is Josh's pants. The way he looks in them..."

"Every band has a *thing*," interrupts Josh. "We want to be a band that does *everything*. We like all kinds of music, so why not try to play them, but under our own sound, so it doesn't sound like a million different bands? It's a bonehead sound. It's stone age. It's tribal. It's repetition. Even if we do something complicated, we'll do it from a really dumb angle.

"We're musicians, man," continues Josh. "Take a long look at me and Nick – that's some lucky shit. I'm not going to piss it away by doing something safe – the only reason we've got where we are is by not being safe. Things reveal themselves and then we make our move – we move slow, but we move constant."

"We move slowly, as fast as we can," says Nick.

"Oooh," hisses Josh. "That's a good *quote*. Do you wanna share a room?"

The feeling Josh Homme has right now is one that he hasn't had since he was with his previous band, Kyuss, and it's that he's bulletproof. Basically, all of his band's gambles are paying off. When Dave Grohl volunteered to drum on 'Songs For The Deaf', it was Josh's stated intention to push him as far as he would go. He did so, only to find that Dave would push himself further still, and the brilliant results are there for anyone to hear. Joey, their current drummer, has consequently dropped into what he describes as "a difficult drumming situation", but is performing well. He and Nick, he says, feel like the worst musicians in the band, and it feels good.

In fact, it kicks ass. In contrast to bands with studio paranoia, and touring malaise, Queens Of The Stone Age think making records kicks ass, and that touring them kicks ass, too.

"There's a lot of ass kicking goes on in this band," agrees Josh.

And while this has been going on, the band have had an unrivalled opportunity to survey the world, and discover for themselves which parts of it kick ass also. Nick and Josh quickly fall into accord.

"Spain!" they say together. "Because they have the Mediterranean heart and soul of siesta and stay up late. Like us, they work to live, not live to work. But without the shafting/take-advantage-of-you thing of Italy."

"UK folks are always good to us," says Josh. "The UK has refused to let the rest of the world sleep when it comes to us, so we stay up late with the people that can't sleep too, as a courtesy measure."

New Orleans, the pair declare a home from home, but there's one place that animates them above all others.

"Australia," sighs Josh. "You may think them criminals in the UK, but that's a great piece of land you gave away there. Whoops. When an entire country's slogan is 'No worries', don't you want to go there?"

"They've got the whole way of living down," agrees Nick. "Beer, beautiful women. Beaches."

"We're like scientists, collecting data from all over the world," says Josh. "We're gonna have a big report, and you should read it when we're done."

Tonight's stopover, Seattle, may be a little more routine but it still provides its own kind of data. This is the last night of their American tour and a homecoming of sorts for Josh and Nick, now resident in the city, but particularly for Mark Lanegan, who represents a link with Seattle's last era of musical dominance. If he has a ghostly appearance, it still remains an influential one. The early part of the Queens set is peppered with the shorter and more easily accessible material from the Queens repertoire ('Monsters In The Parasol', 'If Only'), but it's when Lanegan takes the stage for 'Hangin' Tree', one of the highlights of 'Songs For The Deaf', that the full might of the band reveals itself. There's a roar of recognition for Lanegan, certainly, but it's the roar of the music – of a band with a discernible set of greatest hits taking shape – that is the most impressive to behold. Heavy, catchy, psychedelic, Queens Of The Stone Age are a touring rock band in job description only. What they manage to accommodate within that occupation is something far greater, and it's incredible to watch.

And, apparently, it's quite straightforward to achieve. Earlier, Josh was talking about Queens and rock cliché, and what it is that sets his band apart from it. Whereas some bands seem to see themselves chained to certain ways of behaving, the important realisation for Queens Of The Stone Age has been that rock'n'roll should only ever be about doing what you want. Follow that path, they seem to be saying, and you can't go far wrong.

"We were so into punk rock, we didn't learn that you could be in bands and get girls or free booze 'til quite late on," says Josh. "We take advantage of anything we can take advantage of, but we've been trying to do that forever, not because of something we've read in some biography. We broke TVs when we didn't have them, we've been doing these sort of things since we were 12.

"Life is so fucking serious, man," he says, as he nurses his vodka and tonic. "People fought and died for our freedom, and I'm gonna use it. Let's go! I'm gonna go and play rock in Germany! How do you like that?"

He grins, pleased with himself, and pleased with Queens Of The Stone Age.

"How do you like them apples?"

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BACKGROUND PHOTOGRAPHY: CORBIS

"I think the music we make means more to people like me than someone like Coldplay ever could" Gary

BAND OF BROTHERS

Proprietors of pivotal Scouse club night The Bandwagon – breeding ground for The Coral, The Zutons et al – free-wheeling psychedelic buskers The Bandits have made themselves house band of the northwest coast

Text: Paul Moody Photography: Roger Sargent

Preparing for World Tour: The Bandits (l-r) Scott, Tom, Gary, Swee and Richie

TW-AAAANGG!! In a dilapidated pagoda in the faded Victorian splendour of Otterspool Park, Liverpool, The Bandits (average age: 22) are performing a warped version of *Name That Tune* to get them through the *NME* photo-shoot. Drummer Swee and bassist Scott Bandit perform a note-perfect rendition of Led Zeppelin's 'Kashmir' armed only with a melodica and a rusty ukelele. Singer John Bandit bellows bawdy extracts from The Stranglers' 'Golden Brown' and 'Peaches' accompanied only by shuffling his shoes. Guitarist Gary, meanwhile, clutching a corroded accordion, tops them all with a chorus of 'Avenues & Alleyways'. Not the Rancid tune, but the 1973 smash by ancient crooner Tony Christie.

Talk moves to the Larks In The Parks gigs once held in Liverpool.

"Me and the whole family would go," remembers John, impromptu jam over and running pale fingers through a boyish tangle of black curls. "I was eight. Did you know The Stone Roses played there in 1987?"

Be warned: that distant rumbling sound coming from the Mersey-sippi Delta is only going to get louder. If meteorologists have recently been baffled by the vast, toxic cloud formations forming in the the Hoylake area *(Nimbus Coralis)* then the deafening racket emanating from Steel Street on a monthly basis must be registering as minor earthquakes. This is where The Bandits host their once-monthly shindig The Bandwagon at the Zanzibar Club. The birthplace and home of the, erm, Cosmic Scouse movement, it has also played host to every one of the Liverpool bands currently causing waves, from The Hokum Clones to Tramp Attack to The Zutons. Suffice to say, the sociological and metaphysical ramifications of the 'scene' are not top of The Bandits' list of priorities.

"We started the club up just for somewhere to go," declares John, re-ensconced in the band's rehearsal room and rapidly disappearing behind a vast cloud of marijuana smoke.

"It's just somewhere where we go with all our mates," adds a barely visible Gary.

"What people make of it is up to them," adds a mystery voice through the swirling fog-bank.

Legend has it that The Bandwagon is a club where the dancefloor is regularly mobbed to the sound of '60s acid bluesman Captain Beefheart. Gary shrugs. "Yeah, but not the difficult stuff..."

"Take last week," adds John. "I was playing this '30s Cajun music and the crowd were going mental. It's because it's got a different rhythm, it catches your ear and you can't help but get into it."

At last it is clear where the Cream empire went wrong. But what's this? Gary has just mentioned the dreaded 'D' word.

"It's hard to get people movin' sometimes," he muses. "Sometimes we put something dancey on to liven things up."

Like what?

"Oh, y'know, Otis Redding..."

The Bandwagon's playlist may be stuck in a timewarp to give even The Hives nightmares, but the group couldn't be more up to date. A 12-legged tangle of wonky haircuts and vintage Adidas, they possess youth, verve and imagination in equal measure. If The Coral alerted the world to the possibilities of mixing King Tubby, The Flying Burrito Brothers, The Who and Prince Buster, then The Bandits go one better. Armed with impeccable taste (live sets include a version of The Clash's 'Guns Of Brixton'; an imminent Lamacq session is set to include a version of the MC5's 'Looking At You'), they possess a rough'n'ready worldliness which makes them natural heirs to The La's. It's no coincidence.

"Me and Swee used to go round to see Lee *(Mavers)* all the time," says Gary of the wayward Scouse legend. "We're both from Huyton anyway, so we'd just sit around in the praccy room with him, getting stoned. He taught me a lot. He told me one night I should just concentrate on music and the next day I went in to work and told them I was leaving. I haven't looked back since."

Add recent support slots with The Music ("Top lads"), Oasis ("We started playing because of them") and an imminent *NME*-sponsored tour with The Vines ("Can't wait") and The Bandits seem set to hold the UK to ransom. Better still, their next single is a dub version of their debut – growling rocker 'The Warning' – remixed by Massive Attack cohort the Mad Professor. No slick pop sell-outs here.

"The thing about Liverpool is that it knows what it likes," adds Gary. "It's always been into reggae, Pink Floyd, Love, Beefheart. That's the whole idea of The Bandits; they don't follow the rules. Anyway, I think the music we make means more to people like me than someone like Coldplay ever could."

As we leave, the inevitable impromptu sing-song starts up in the kitchen. John bashes an acoustic guitar. Swee gamely bashes out a rhythm on a table top. Gary plays bass (complete with bullet strap) even though it's not plugged in. Straggle-haired lead guitarist Richie looks on. The youngest Bandit at 20, and only recently recruited, he seems the perfect person to ask: is it always like this?

"Oh yeah," he replies, wide-eyed. "When I first joined the band I turned up at The Bandwagon with Gary and he stopped the music and just said, 'Everybody: this is Richie' and I felt like, 'Wow, I've joined the club.'"

So it's all true. It is like a family, then?

"Oh yeah," he smiles. "Except there's no mum and dad."

TW-AAAANGG!!

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NIRVANA
Nirvana
(GEFFEN)

Once music has become 'historic', the temptation is to suspend it in amber and treat it with the kind of reverence usually reserved for Papal edicts. While it's certainly difficult to think about Nirvana without taking a deep, portentous breath, they've never quite been subsumed into the world of the academic retrospective. Not only has this whole messy odyssey never reached 'closure' – the lawsuit that brought this compilation into existence proves that – but the music itself remains a flourishing concern. You only have to look around any shopping centre on a Saturday to realise that Nirvana have not yet been caught on the inter-generational cattle-grid of fashion, that even fans who were digging Big Bird in 1991 have learned to love 'Nevermind'.

Of course, this compilation alone can never fully explain their lasting success. Kurt Cobain has spent longer in the public eye as a frozen, kohl-eyed icon than a living, breathing rock'n'roll star, while the grim soap-opera that surrounded him has never lost its prurient allure. Yet it's testament to the ferocious imperative of these songs that they remain so undamaged. Purists may moan that this record sanitises Nirvana, and sure enough, there's no 'Territorial Pissings', no 'Scentless Apprentice', only one track from 'Bleach (the relatively steady 'About A Girl'). It very much represents 'Nirvana – the rock stars' as opposed to 'Nirvana – the underground band', but complaining about that is like claiming you preferred Neil Armstrong's early work: the reason Kurt, Dave and Krist became stars was because they hit a nerve.

Drearily, it's possible to put it down to timing: Morrissey was over, My Bloody Valentine, Pixies and Sonic Youth had reached cult critical mass – something had to boil over into the mainstream. Listen to 'Smells Like Teen Spirit', though, and it seems far more fitting to put the subsequent explosion down to the glories of chaos theory than a miserable gap in the market.

This unique impetus is never more apparent than in the 'new' song, 'You Know You're Right'. Obviously, it sounds like Nirvana, yet even after all those years of imitators, all that time where familiarity should have bred contempt, this white-knuckle catharsis still sounds as strange and individual as it might have in 1994. The Vines or, god forbid, Puddle Of Mudd, might 'sound like Nirvana', but they don't, not really, any more than Oasis really sound like The Beatles.

Following 'You Know You're Right' is a chronological countdown. 'Sliver' and 'Been A Son' from 'Incesticide' are followed by most of side one of 'Nevermind'. 'Smells Like Teen Spirit' should evoke nothing more than MTV flashbacks of dancing goth cheerleaders but it's still the alt.rock nation's 'Star Spangled Banner', while 'Come As You Are', 'Lithium' and 'In Bloom' prove that the first side of 'Nevermind' could match the first side of any record in history. It's all here: the rejection of Wonderbread masculinity in 'In Bloom'; the classic rock alienation of '...Teen Spirit' and 'Lithium' cryptically recast for Generation X; 'Come As You Are' exemplifying Cobain's disembodied symbolism.

That's the past dealt with. But even more than 'You Know You're Right', it's the tracks from 'In Utero' that signpost a lost future. 'Rape Me' and 'Heart-Shaped Box' are fine but it's the crumpled beauty of 'All Apologies' that really stretches the dynamic, particularly when combined with the terrifying 'Unplugged' version of 'The Man Who Sold The World' buckling under Cobain's tortured double meanings. Whatever this was, it wasn't 'grunge'.

It's a fine compilation, a touching affirmation that even something that's been sold and sold and sold again can endure. Sure, it's not closure, but nor should it be.

Victoria Segal

9

YOU KNOW THEY'RE RIGHT
NEW COMPILATION MAY SANITISE NIRVANA, BUT THEY SOUND AS POTENT AS EVER
HI, HOW ARE YOU
THE UNFINISHED ALBUM

TRACKS FROM THE TOMB

Three more acts whose success continued despite death

2Pac 'Until The End Of Time'
(INTERSCOPE, 2001)

Since the West Coast rap guv'nor died in September, 1996 from a gunshot wound, his label has left no half-finished idea unreleased. This dates from his fertile Makaveli period and marries the sentimental with a much more 'thug life' rhetoric.

Jeff Buckley '(Sketches For) My Sweetheart The Drunk'
(COLUMBIA, 1998)

Buckley drowned on May 29, 1997. At the time he'd been working on his second album, 'My Sweetheart The Drunk'. It was posthumously released as '(Sketches For)...' the next year to rave reviews.

Queen 'Made In Heaven'
(PARLOPHONE, 1995)

Freddie Mercury died from an AIDS-related illness in 1991. Three years later, the rest of Queen recorded music for vocal tracks he'd left behind. The resulting album was no classic. But it sold a lot in Europe.

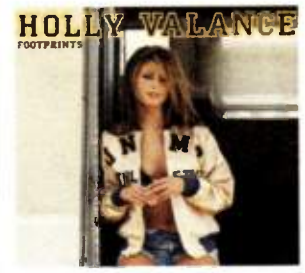
LUPINE HOWL
The Bar At The End Of The World (BEGGARS BANQUET)

Ex-Spiritualized fellas' second

Lupine Howl prove that timing is all. On their arrival in '99, critics hooted with derision. Who were these black-clad rockers obsessed with fuzz pedals, The Stooges and the dark side? Now, BRMC have nicked their image, the charts are clogged with garage rock and still the Howl can't get arrested. 'The Bar...' tells their sordid story. *"Misanthropy my position"*, announces Sean Cook in opener 'A Grave To Go To'. *"I wanna feel alive"*, he drawls in 'The Pursuit Of Pleasure', the saddest song Jason Pierce never recorded. Rock as it should be: with one eye on the self-destruct button.

Jason Fox (RIP)

8



HOLLY VALANCE
Footprints (LONDON)

Kylie wannabe's slick debut

With the self-destruction of Hear'Say, the demise of the Backstreet Boys and Paul's departure from A1, these are dark days for pop. But at least Holly Valance is giving it a real go, as anyone who saw her strip to current single 'Down Boy' on *CD:UK* recently can testify. The former *Neighbours* starlet's calculated raunchiness may just be a sick ploy to ensnare pre-teens and their dads, but 'Footprints' is better than most of its kind.

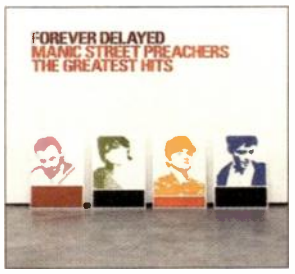
Holly's thing is R&B Lite with an eastern tinge. There's the Bollypop of 'Kiss Kiss', Missy-for-kids party tune 'Whoop' and the saucy 'Tuck Your Shirt In'. Lack of ideas and duff ballads hinder 'Footprints'. But should Kylie start wearing some clothes, Holly Valance could become Britain's new favourite Aussie pop minx.

Andre Paine

6

PHOTOGRAPHY: STEVE DOUBLE

MANIC STREET PREACHERS
Forever Delayed
(EPIC)



So here it is, The Album That Should Not Exist. To the slogan-smothered, soul-bruised, scarred-for-the-cause skunk-punk heroes of 1991 – the scary/beautiful freaks who claimed they'd self-destruct after one six million-selling album – this greatest hits would be musical treachery. It'd be available for purchase over their dead bodies and would come with a free poster of Richey hugging Slowdive. It would, undoubtedly, Never Happen.

But happened it has, and in the most un-Manic manner. Eighteen painfully obvious tracks, two unreleased fillers to rip off the completists, heavy on the dinner-party pleasers. 'Love's Sweet Exile', 'Stay Beautiful', 'She Is Suffering' and recent return to form 'Let Robeson Sing' are ignored in favour of populist dirges 'If You Tolerate This...', 'Tsunami' and the excruciating 'The Everlasting' (followed by 'Motown Junk' from when they *were* winning, presumably as a cruel joke on themselves). There's no denying the polished punch of the 'Everything Must Go' material that forms the album's backbone, but in compiling it by chart position the Manics have wasted a valuable opportunity to retell their heartbreaking and triumphant story.

Oh and, don't know about you, but *NME* vaguely remembers there being someone called Richey in the band once. Y'know, miserable fella, funny scratches, not big on pies. OK, so Edwards probably didn't play a single note on this record, but the near eradication of his influence here is verging on the Stalinist. Songs about suicide, anorexia and self-mutilation can really ruin a good fish course, so 'Gold Against The Soul' is represented by a meagre two tracks ('La Tristesse Durera' and 'From Despair To Where') while the Manics' nihilistic masterpiece 'The Holy Bible' contributes only 'Faster'. The sudden appearance of a 'Little Baby Nothing' or 'You Love Us' out of the orchestral pomp-rock pea-souper is thrilling, but jarring too. 'Forever Delayed' details the Manics' successes without much reference to what made them *special* in the first place.

Sure, 'The Masses Against The Classes' stopped the rot, and the new tracks 'There By The Grace Of God' and 'Door To The River' are refreshingly diverse (desolate Depeche Mode and folk Sigur Rós, respectively). But as a historical record of a magnificent band, 'Forever Delayed' is like remaking *A Clockwork Orange* without the ultra-violence. For the music we'd give it 8, but for becoming your enemies...

8

Mark Beaumont

GENERATION TRAITORS
GREATEST HITS PACKAGE PLAYS DOWN MANICS' SPIKY ORIGINS
THIS ALBUM WAS MADE FROM...
Complete cynical disregard of original band vision for maximum financial return: 98%
Richey Edwards: 2%

BETH GIBBONS & RUSTIN' MAN
Out Of Season
(GO! BEAT)

Late night melancholy for modern folk

"Autumn leaves/Pretty as can be", sighs Portishead singer Beth Gibbons on 'Sand River'. You get the picture. Compared to her, Dot Allison sounds like a drunk rolling around in the mud and Eva Cassidy's visits to the acoustic guitar are a tribute to The Parkinsons.

Aided here by ex-Talk Talk man Paul Webb (under the alias of Rustin' Man), Beth gets all the folksiness she can't get away with during her day job off her chest. At times, as on 'Tom The Model', it is as good as anything legendary folk Nick Drake and Joni Mitchell combined could have come up with. At other times, when the brushes come out on erm, 'Drake', you feel the cold shiver of early Everything But The Girl at the door. Intriguing.

7

Paul Moody

DOWNTHESUN
Downthesun
(ROADRUNNER)

Slipknot's mates rock hard

Few could have anticipated that inhaling the fumes from a jar of dead crow would become something of a fad for the noughties, but Downthesun have adopted Slipknot's most charming trademark as their own. There's some pedigree here, mind. Vocalist Satone is Shawn Crahan's drum tech, and he and his band have picked up a fair few of the 'Knot's antisocial habits: guttural vocals, slime-drenched thrash-metal drum kick, meaty guitar chunk, and songs called things like 'Pure American Filth'.

No hit singles here, we'll wager, but the quiet tracks work unexpectedly well: 'Listen' recalls acoustic Metallica at their bleakest. Still, closer 'Revelations' is like being smothered by a enormous tidal wave of slugs. And that, no doubt, shall be the image that lingers.

6

Louis Pattison

SIR DREW
Feet First
(KINGSIZE)

Riotous rummage in electro's closet

With its synths set to stun and basslines lodged firmly in Peter Hook's alimentary canal, 'Feet First' finds house producer Andy Meecham up to his eyebrows in all things '80s. Accordingly, hi-hats sizzle, funksome samples burble and, during Roxy Music-sampling roadwork anthem 'Wet Leather', navvies in legwarmers frug themselves blind. The results, such as confessional closer 'Me I Was A Numanoid', are as warm as they are wise, their throbbing pop heart outing Fischerspooner and their smug ilk as the soulless ice maidens they undoubtedly are.

It may not be the electroclash alarm to rouse the world from its Strokes-induced slumber but, as a heartfelt salute to the electro-stars of yore, 'Feet First' deserves a standing ovation.

8

Sarah Dempster

LEWIS PARKER
It's All Happening Now
(MELANKOLIC)

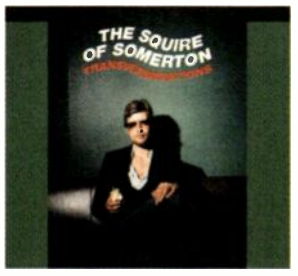
UK hip-hop sage's long-awaited second. Fine stuff

British hip-hop is finally emerging from the Bentley-driving shadow of its American archetypes. Four years in the making, Lewis Parker's 'It's All Happening Now' fuses sharp jazz breaks with pre-war ballroom dance music and is resolutely proud of its place in the world. Even Eminem would never have used the word *"piss-flaps"* on a record, but tiptoe through the divine elevation of the English colloquial and Parker comes into his own as he documents the grimy grind of London with an eloquence that often puts Mike Skinner's vision of Birmingham to shame.

Remorselessly intelligent and improbably resourceful, Parker's is a psychedelic hip-hop jumble sale which owes as much to Mark E Smith as it does to Schoolly D. A hit single short of genius.

8

Jim Wirth



THE SQUIRE OF SOMERTON
Transreverberations
(MEMPHIS INDUSTRIES)

Dance bloke does rock. Wackily

After a hard day chasing fruity serfs round the trout farm, there's nothing The Squire Of Somerton likes better than a platterful of hallucinogens and a few hours' tortuous noodling on his guitar. That's the slightly naff vibe of the first solo album from Toby Jenkins, half of electro-lounge no-marks Fort Lauderdale.

It's a joke, we think. But one that's limited to people who think a) that rock music can only be enjoyed ironically; or b) that Austin Powers getting into prog would be *hilarious*. Jenkins evidently knows plenty about whimsical psychedelia. If he just approached it with a little more love, and a little less arch-eyebrowed tossery... then 'Transreverberations' still wouldn't be very good. Curses.

4

John Mulvey

THE YOUNG KNIVES
...Are Dead
(SHIFTY DISCO)

Oxford rogues' shouty, arty debut

Claiming a bassist named The House Of Lords, The Young Knives are an enigmatic concern. As such, it's hard to know whether their late-'70s spiny art-rock is the result of years of trainspottery vinyl pursuit, or four posh oiks buying instruments on the same day as The Strokes' first *NME* cover.

Either way, '...Are Dead' is a pretty impressive debut, seven tracks in 20 minutes that sets out its stall with the barbed Wire of 'Walking On The Autobahn'. Elsewhere we hear Pixies – 'Working Hands' is stupidly similar to 'Wave Of Mutilation' – the luvaduckisms of early-'90s Blur, and some terrible lyrics (*"Knick knack paddywack/Give the dog a bone in the bedroom"*). There is potential to make a great album, though.

6

Noel Gardner

BACK TO THE FUTURE OF ROCK'N'ROLL

THE HISTORY OF THE NEW ROCK REVOLUTION

This is rock'n'roll: from the old classics (the MC5) to the new breed (The Datsuns, left)

VARIOUS
New Blood: The New Rock'n'Roll Volume 2
(ARTROCKER)

VARIOUS
Rough Trade Shops Rock'n'Roll 1
(MUTE)

As in so many matters, The Fall's Mark E Smith got there years ago. *"Hail New Puritan, righteous maelstrom"*, he barked at the death of 'Putta Block', some 20 years back. As ever, it's hard to tell whether Smith was taking the piss. With the majority of the 22 bands featured on 'New Blood', however, their commitment to a fundamentalist musical cause is heroically anti-ironic.

For in this compilation from the Artrocker collective of club-runners, email seditionaries and generally enterprising shit-stirrers, the footsoldiers of a musical renaissance are corralled into something approaching a scene, which today is called New Rock'n'Roll. This is skinny, rudimentary and frequently very funny music that doesn't lend itself to much analysis. Track two, The Datsuns' 'Motherf—er From Hell', pretty much encapsulates the sentiment, abandon and pursuit of the good times these bands share.

Of course, puritanism can be scary. A few of these people, you suspect, hang around outside Fabric waving 'Disco Sucks!' placards, then go home and stick pins in Kylie voodoo dolls. Crazy new-fangled synthesizers are, largely, *verboten*. And the hunt for bands has dredged up some hoary old cobblers from the London pub circuit, headed up by the inexhaustibly shit Parkinsons.

But hell, most of the stuff here rules. Highlights include the swinging Von Bondies and Hives, Yeah Yeah Yeahs doing their best PJ & The Banshees routine, and the idiotically unsung Love As Laughter. Plus some breathless sleevenotes, wherein the bands try to define rock'n'roll, which is a bit like asking Michael Schumacher what's so cool about the wheel. It's in their blood, dudes. **7**

And it's hardly new, either. The flawless 'Rough Trade Shops Rock'n'Roll 1', over two CDs, places the current uprising into a thrilling historical continuum. There's brilliant, obvious stuff like The Stooges, MC5, The Birthday Party, The Fall, Billy Childish, The Cramps, Suicide, Make Up, Mudhoney, and an awful lot of that most diligent torchbearer, Jon Spencer. The Von Bondies (alongside a clutch of Detroit talent), The Hives, The Beatings and Love As Laughter make welcome reappearances. But the focus is, pleasingly, on rarer and more transgressive rock'n'rollers than the white bread'n'speed gang who constitute much of 'New Blood'. It's all amazing, and proves the New Rock Revolution started before most of us were born, and won't be over for a while yet. Hey-ho, let's go! **9**

John Mulvey

VARIOUS
Barry 7's Connectors 2
(LO RECORDINGS)

Brilliantly bonkers soundtrack collection

As chief synth-prodder with Add N To (X), Barry 7 is no stranger to the avant or, indeed, the garde. Here, we find him excavating Italy's Cam label, home to several ancient composers in capes, for the second in his series of previously unreleased film score compilations.

Diseased bongos, synth-spasms and psychedelic breakdowns abound, as does the oddly touching sound of a drunken robot boffing a toaster (on Giampiero Boneschi's 'Saturne Ambush'). Elsewhere, the Vaseline-smeared strings of 'Dorian Gray' unsettle, while 'Margaret' bundles us into Papa Lazarou's wife-wagon. Too weird, thankfully, to be mere kitsch, this is the paranoid flipside of the electroclash dream; mood music for mentalists. **8**

Sarah Dempster

ONEIDA
Each One Teach One
(JAGJAGUWAR)

Crazed Brooklyn psych

Habitués of the same Brooklyn lofts as Liars and the Yeah Yeah Yeahs, Oneida forsake Converse hi-tops and obscure early-'80s punk-funk for something a bit more *earthy*. Their recording process goes like this: decamp to cabin in the Catskills. Load up on home-brewed 'mind moonshine'. Record results. Release unedited double CD.

It's a lot to take in, but you're best served by going straight to disc two to acclimatise before diving headlong into the two 17-minute tracks that make up CD1. CD1, as befits a band whose drummer puked all over his kit at Oneida's last British show, is the sound of slow mental breakdown. In the best possible way. CD2 sounds like a hod-carrying Mercury Rev fed through the Aphex techno-horror mincer. Shockingly intense, in other words. **9**

Pat Long

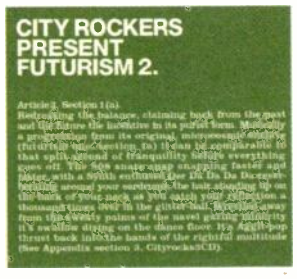
LITTLE HELL
Demonic Advisory Centre
(DOUBLE DRAGON)

Insane UK turbo-metallers' debut

Imagine Queens Of The Stone Age if they stopped droning on about taking drugs all the time and talked about monkeys and B-movies instead, and you'd have Little Hell. Named after a notorious cocaine-riddled slum district in Costa Rica, they clearly adhere to the Three Colours Red school of personal grooming. *"You're like a leper honey/You're always falling apart"*, drawls Steve Ludwin on 'Everybody's Cursed' as the band conjure up a creditable Wildhearts-like thrash.

Elsewhere they plunder the glam-metal riff-vaults shamelessly, not least on 'Bottomless Pit', which in any other universe would surf the Top Ten on brazen nerve alone. Besides, any band with a song called 'Virus With Shoes' is clearly worthy of your attention on spirit alone, right? **6**

Paul Moody



VARIOUS
Futurism 2
(CITY ROCKERS)

Good electroclash comp. Again

The original 'Futurism' album placed City Rockers at the forefront of the nascent nu-electro scene, and their second crack at a roundup is largely excellent. Largely, because while this can be brilliant pop purism worthy of your silicon tears and so forth, how many generic monotone two-finger synth-rockers does anyone need? Stand up Arthur Argent and Crème De Menthe, and sit in the corner until you've had an idea of your own.

None of which should reflect too harshly on City Rockers, who pepper these two CDs with flashes of techno muscle. Slam (remixed by Two Lone Swordsmen) and the ravetabulous Sourmash take plaudits here. Meanwhile, anyone who can resist Kid Congo Powers and Khan revisiting The Cramps has a heart of purest corduroy. **7**

Noel Gardner

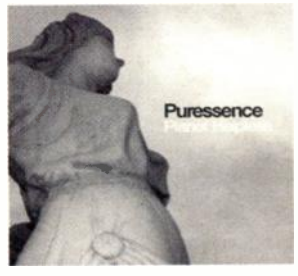
DERRICK L CARTER
Squaredancing In A Roundhouse
(CLASSIC)

Delayed gratification from dancefloor legend

"My name is Derrick Carter and I'm from Chicago..." And this from a man who needs no introduction. *"First of all"*, growls the legendary producer and DJ, *"I want you to measure out a little bit of dancing space"*. These are the funhouse grooves of 'Boompty Boomp Theme', originally taken from 1999's 'Nu Pschidt' EP and used to kickstart Carter's first album on his own Classic label.

After 15 tracks of the eerie texturing that makes Carter as much a friend to the club hedonist as the sonic geek, his insistence that you *"think about your hips"* makes perfect sense. From the Spyro Gyra mutations of 'The Hollow Clash Of Marionettes' to the creepy 'Friends Talk', he barely puts a foot wrong. Follow his instructions. **8**

Victoria Segal



PURESSENCE
Planet Helpless
(ISLAND)

Pompous third album from forgotten Mancs

Puressence have had it hard since their last album. They even took part-time jobs to keep roofs over their heads. Evidently they've got determination, but their talents end there. So, despite bolstering their Muse-style tantrum rock with odd mariachi trumpets and occasional beats, such mild experimentation hardly equals their foolhardy declaration that this is an amalgam of Manchester's musical history.

There *are* hints of Doves in the dark rhythms of 'Prodigal Song', while 'She's Gotten Over You' lamely apes New Order, but there's a pretentiousness here (especially in James Mudriczki's vocals) that's more reminiscent of vegan rockers James than any of the city's heavyweights. And that, presumably, isn't the triumphant return they'd planned. **4**

Jim Alexander

PHOTOGRAPHY: SIMON CLEMANGER

GET FREE!

DAVID HOLMES' HIPSTER FUTURE-FUNK

DAVID HOLMES IS CURRENTLY LISTENING TO

Playgroup Feat Peaches & Gonzales 'Fourth Sex Baby!' (SOURCE/OUTPUT)
"Pure unadulterated filth. 'Nuff said."

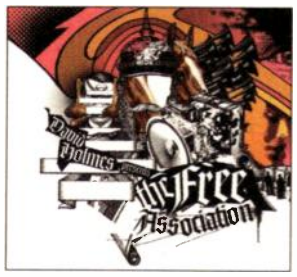
Sage Francis 'Personal Journeys' (ANTICON)
"Abstract poetry and vicious programming. The perfect soundtrack for a summer in NYC."

LCD Soundsystem 'Losing My Edge' (DFA)
"Fantasy tales of Beefheart, Can and Suicide make this one of the most original cuts I've heard in ages."

THE FREE ASSOCIATION
David Holmes Presents The Free Association
(13 AMP)

Punk rocker, soul boy, Hollywood soundtrack mogul, and now, future-funk Svengali: 'David Holmes Presents...' opens a new chapter in the history of this hedonistic Belfast decksman, and it's one that finds him pulling the strings as much as sequencing them.

Holmes founded The Free Association earlier this year with his 'Come Get It I Got It' mix compilation – a crate-digging treat that hid blissful retrodelic pastiches amid a backbone of authentic '60s soul and R&B. He clearly enjoyed a taste of the vintage, because he's expanded The Free Association into a four-piece group, and now he's devised 'The Free Association' itself – a tribute to the golden age of psychedelic funk-rock and dancefloor soul. As acts of lunacy go, it's up there with 12 rounds in the ring with Ali. Luckily, Holmes knows how to punch his weight.



TFA aim to replicate the greatness of a classic soul cut without any of the authenticity. Accordingly, this record is a strange stew of new-millennial Funkadelic grooves ('Free Ass 0-C-8') and cocktail-lounge torch songs ('Pushin' A Broom'), of bassline groovers ('Don't Rhyme No Mo') and ramalama surf-guitar numbers ('Everyone Knows'). It's homage, sure, but frequently of an inventive stripe – and that's largely down to Holmes' imaginatively-picked collaborators.

Nope, no Weller cameo here. Instead, we find Sean Reveron – a Californian Rastafarian who raps like a psyched-out cross between Ol' Dirty Bastard and Timothy Leary. Occasionally, his lyrics are more pathetic than prophetic, but his visionary rants about John Coltrane and *"the mothership"* suit these hipster grooves just fine. Meanwhile, Petra Jean Phillipson – a chanteuse who purrs like Billie Holiday back from the grave – should have a green-eyed Shirley Bassey growling with jealousy.

Although it's said progress demands plagiarism, sometimes Holmes' all-consuming love for other people's music overwhelms his drive for originality in his own work. His chums Primal Scream can form tune colossi from the components of the past, but The Free Association seem content with merely giving the old standards a postmodern polish. Mind you, that's only a problem if you make it one.

Louis Pattison **8**

KIDS NEAR WATER
¡Hey Zeus!
(FIREFLY)

Devon punks' artful debut

You want to swell your fanbase? Keep 'em guessing. Kids Near Water are learning this lesson. After two well-received maxi-EPs crammed with screamo dynamics, '¡Hey Zeus!' finds the Exeter post-punkers taking a quantum leap back to mid-'90s Washington DC terrain, with all that layered new-wave insignia, wry verse and artful anger.

Catchy opener 'Bad Day Contest' sets the tone, paving the way for a litany of Fugazi/Les Savy Fav-esque touchstones and neat sub-pop touches. Derivative at times, but inventive too. Occasionally, the old KNW sound resurfaces ('The Answer Is Never') but in this context it serves only to enrich their broader palette. Still, it's always good to see a fledgling underground band with the balls to side-step expectations at such an early stage.

Darren Johns **7**

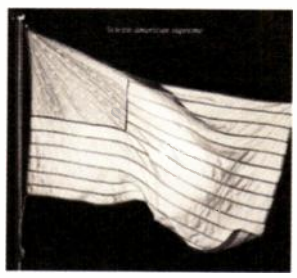
V-TWIN
The Blues Is A Minefield (DOMINO)

Glaswegian magpies go scuzz-rock mental

Glaswegian chancers V-Twin are back to their old trick of recycling all of their favourite records haphazardly into something new but vaguely familiar. They take one too many car journeys down Pastiche Avenue but essentially, 'The Blues Is A Minefield' shows a band who have the bits of their hearts that are recognisably theirs in the right place.

'Swissair' and 'Delinquency' are slices of euphoric indie-rock, while 'Muddy Fox' benefits from the production 'skills' of V-Twin's scuzz idol, Royal Trux's Neil Hagerty. Take away the sporadic electro-pop bleeps and what you're left with is a bunch of skinny Scotsmen living out all their favourite 'Exile On Sauchiehall Street' fantasies at once. Don't laugh – it worked for Bobby Gillespie.

Jim Wirth **6**



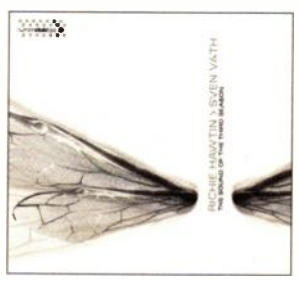
SUICIDE
American Supreme
(BLAST FIRST)

Avant-garde synth pioneers return

Arguably, Suicide are the fathers of electroclash. Originally part of New York's mid-'70s performing arts scene, their contribution to punk was a weird, confrontational mixture of dissonant synths and bleak poetry.

Little has changed. Electroclash has merged synths and avant-garde ideas with glamorous imagery and melody, but Alan Vega and Martin Rev are still angry, still awkward. At times, like 'Swearin' To The Flag' – Vega a frustrated soothsayer atop pulsating discord – it's a potent formula. Equally, this is a gloomy, difficult record which could do with more of the playfulness of 'Televised Executions' (Happy Mondays gone avant-dub) and the dark, amusing 'Wrong Decisions'. Suicide: still unique, for better or worse.

Tony Naylor **6**



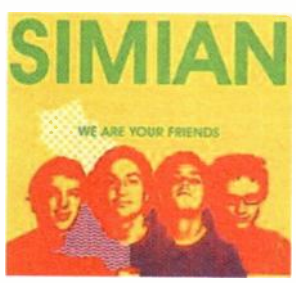
VARIOUS
Cocoon Club, Ibiza: The Sound Of The Third Season (NOVAMUTE)

Techno techno techno. Good

Not your average Ibiza dance compilation, this, unless most begin with the DJs ordering a steak. 'Cocoon Club, Ibiza' strives to capture the atmosphere of Sven Väth's own club night, though the garbled interludes will only please people who buy hip-hop albums for the skits. Better concentrate on the music: a selection of 2002 tunes mixed by Väth and imperishable lord of techno minimalism, Richie Hawtin.

There's no mushy Balearic anthems here, just clean lines, brutal repetition and some quite obscure records, most of which could have been made any time in the last decade. Hard proof, nevertheless, that dance music isn't quite so far down the shitter as some experts would have us believe. Hooray.

John Mulvey **7**



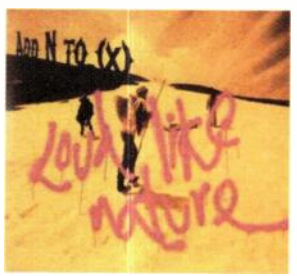
SIMIAN
We Are Your Friends
(SOURCE)

Lysergic fop-pop minstrels' so-so second

The return of pot-banging psychtronica sorts Simian kicked off with the dodgy 'Never Be Alone' single, which suggested they'd cashed in their Beta Band chips and mutated into a punk Monkees. This album only goes some way to assuaging our fears. Where their debut was an effortless mash-up of dazzling harmonies and experimentation, 'We Are Your Friends' tries too hard to be magically off-kilter.

Its immaculately produced zaniness, mind, and '60s-tinged melodies remain strong enough to save tracks like 'End Of The Day' and 'Skin' from too much bango'n'synth-bleep abuse. At best, they sound like Dexys with a drum machine. At worst, The Wonder Stuff. A shame, because once they sounded like no-one but Simian.

Christian Ward **6**



ADD N TO (X)
Loud Like Nature
(MUTE)

Synth renegades go 'global'

Add N To (X) don't make life easy for themselves. For their fourth album, each member of the electronic boundary-destroying unit recorded their individual parts in isolation in various cities around the world. Confusing matters further, they then crammed in more musical movements than they have available tracks. Every pop genre you've ever heard of, and a few you'd managed to escape, crop up at some point: from schizoid glam-rock and shouty punk, through to lazy hip-hop and late-'80s techno hippy bullshit.

Sometimes they get it right and make the sort of dysfunctional glitch-ridden mayhem that would freak Squarepusher out, or in 'Large Number', get their groove on like The Rapture vogueing to Fischerspooner. Mostly though, they just give you a real throbbing headache.

Krissi Murison **5**

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY OCTOBER 28, 2002.

PRIMAL SCREAM
Autobahn 66 (COLUMBIA)

The highlight of the distinctly patchy 'Evil Heat', 'Autobahn 66' finds Robert Gillespie Esq eschewing the angry guitars and fashionable trousers of nu-garage in favour of the contemplative beats and velvet-lined lederhosen of prime-time krautrock. Thus, drum machines pitter-patter, synths coo like sympathetic midwives and the ghosts of Neu! rock themselves to sleep somewhere nearby. Even Bob's characteristically arse lyrics (*"Colours so beautiful/Softer than silk"*, indeed) soothe rather than irritate, wrapping the whole thing in a blanket of sad-eyed profundity. The result? A dollop of bliss-kissed electro-sweetness so Germanic it'll probably try to steal your deckchair. Tremendous. ***(SD)***

FRENCH KICKS
Wrong Side/Was It A Crime (STAR HARBOUR)

French Kicks are a bunch of photogenic art dudes from – take a guess – New York City who've already attained hipster immortality courtesy of their starring role in the ultra-deluxe video for Fischerspooner's next single, 'The 15th'. Not such a cool move, however, is their decision to record 'Wrong Side' in the style of a lobotomised Pavement; the world is not exactly starved of cute American bands making angular, quirky rock right now. Slightly less promising is 'Was It A Crime', a discordant, some might say pointless, shuffle in the general direction of Blur at their most 'experimental'. C'mon French Kicks, you need to rock harder. Haven't you heard The Vines? Jesus! ***(PM)***

MADONNA
Die Another Day (WARNER BROS)

Whenever pop's Iron Lady has a spare moment between making rubbish films and pretending to be English, there's nothing she enjoys more than the wanton destruction of popular culture's sacred cows. Bang! went the Turner Prize, blown up by her crashing lack of wit. And now, whoosh! goes the theme to the new 007 flick, plummeting down pop's U-bend faster than a lead-coated turd. Here, the Material 'Girl' delivers a hideous robo-rap while producer Mirwais faxes in his usual barrage of electro-belches before retreating to his garden shed to weep with shame. There's no tune, only the distant echo of a once-great career tumbling further into the abyss of obsolescence. Depressing. ***(SD)***

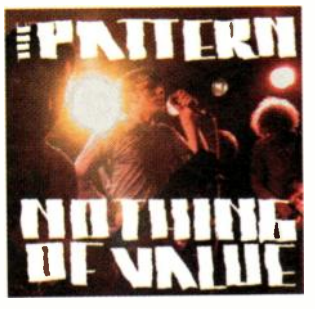
SINGLE OF THE WEEK

PEARL JAM
I Am Mine (EPIC)

It hasn't been easy for Pearl Jam. They might be The Strokes' favourite group now, but a decade ago they duked it out with Nirvana for possession of your souls, and lost. Now, as they get ready to release what's being applauded as their best album in some time – wallop – a Nirvana greatest hits LP. Bugger. However, this is all grist to the mill because 'I Am Mine' is a great song. Not a 'woe-is-me, you don't understand my inner pain' grunge song, but a 'world spins oddly and I'm finding my place in it' song. It's the type of track that REM, on their game, write perfectly. It's beyond anything that the new rock revolutionaries are presently pitching, and oddly refreshing for that. ***(PMcN)***

THE PATTERN
Nothing Of Value (WICHITA)

The problem facing most young joyriders in 2002 is that there's just really too much choice when it comes to picking a soundtrack to accompany the pursuit. So do we really need yet another snotty burst of inexcusably rude garage-rock, that sounds like it's got nothing better to do than hang around the local Spar shouting obscenities at old folk? Erm... like *fuck* yeah. 'Nothing Of Value' – taken from the excellent 'Real Feelness' album – rips your beating heart out through your mouth, plays a load of maximum R&B and Stooges riffs on it and then throws it to a pack of salivating wolves. Once it's done, it fucks off, leaving you feeling used, cheated and thoroughly abused. But with a filthy-wide grin on your face, obviously. ***(TJ)***



ATHLETE
Beautiful (PARLOPHONE)

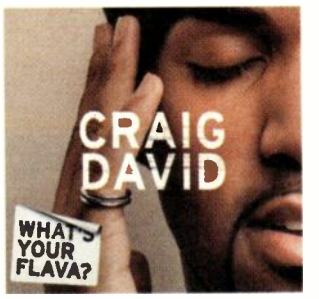
The most misleadingly monikered group since Yank-wank trio Ben Folds Five, Deptford indie codgers Athlete sound like they haven't the energy to suck a Strepsil, never mind bound through public parks in a terry towelling tracksuit with a copy of *Men's Health* under their arm. Still, from unhealthy acorns surprisingly fit pop oaks occasionally grow, as this supremely odd gambol through sunny, sample-heavy esoterica so nimbly demonstrates. Strange organ skronks abound. As do garbled references to *"teeth that are golden"*, bronchial warbling and a hallucinatory middle-eight which appears to feature the Israeli army suffering from a communal bout of sea–sickness. Gym-shy they may be, but Athlete's warped charm will put hairs on your chest. ***(SD)***

MCALMONT & BUTLER
Bring It Back (CHRYSALIS)

The second single from the most underrated album of the year, and a timely ray of sunshine as the dark nights draw in. 'Bring It Back' may not add anything new to the M&B songbook – it is, essentially, Suede meets Curtis Mayfield, a soaring, grandiloquent '70s soul tune; handclaps, humungous chorus and *that* voice all in place – but it is, nonetheless, a joy to behold. Like most of Mc&B's output, it is a song that carries with it such an urgent, surging sense of glamour, freedom and budding love that only the greyest of indie bores will prove immune. Now, if only we can get Morrissey and Johnny Marr back together again... ***(TN)***

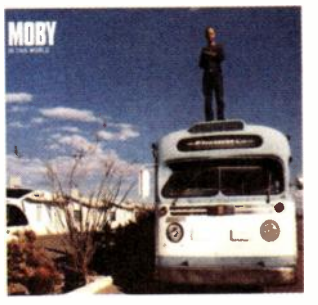
CRAIG DAVID
What's Your Flava? (WILDSTAR)

Living hologram Craig David is back – and this time he's American (fair enough). You might remember Craig as that loveable UK garage square from Southampton, England, who coined the phrase "Bo selecta!" and then had a crack at the US. Too anodyne for the Yanks, Craig's now been produced to within an inch of his life on his comeback single and emerges from the oily urban cyber-funk of 'What's Your Flava?' doing a pretty convincing impersonation of a camp ice-cream salesman who thinks he's Willy Wonka. *"What's your flava?/Tell me what's your flava?"* he enquires before listing a number of flavour-themed female conquests *à la* 'Seven Days'. Can we call him a filthy slut now? ***(PM)***



MOBY
In This World (MUTE)

Ah, Moby, such an unfortunate mixture of right-on piety and rank hypocrisy. Who hasn't made a good record since 'Go'. In 1991. Really, what else do you need to know? 'In This World' is utterly forgettable mah-dog-gone-left-me chill-out music for people with no sense of adventure. Talking of which, what happened to Moby's noble/unlistenable attempts to reinvent himself with each new album? Now that he's hit serious paydirt with the winning 'Play' formula, he's happy enough to repeat it, isn't he? If it all turns out that Moby is selflessly doing this in order to keep Mute afloat then we'll take it all back but, until then, Moby is just another punk-rocker who sold out and, therefore, irrelevant. ***(TN)***



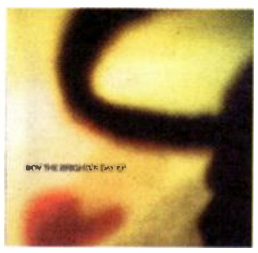
TEXT: SARAH DEMPSTER/TIM JONZE/PIERS MARTIN/PAUL MCNAMEE/TONY NAYLOR

LEON
Don't Feed The Animals (FREEZER)

Like Blur at their most lo-fi or The Boo Radleys circa 'Giant Steps', Derby's Leon are a sweet band with a stiletto blade in each hand. Songwriter Leon Black's vocals are bright-eyed and catchy and the cleverly arranged 'Don't Feed The Animals' has a brash chorus but, in the background, basslines overload into fuzz, drums clatter brutally and ancient synths are roundly abused. Leon could ratchet up the nastiness, and the right producer would invest them with serious drama but, still: good attitude. ***(TN)***

BOV
The Brighter Day EP (BRIGHTER DAY RECORDS)

Bov is James Burrell, a 26-year-old Londoner who has spent over four years perfecting his line in devotional cyber-hymns. 'Brighter Day', with a vocal style nabbed off Barney Sumner, bridges the chasm between acoustic balladry and house, but Bov tries a little too hard to be William Orbit and ends up sounding contrived. It's the B-side that saves the day – while the title track works hard with a fake smile, 'Time Got Beauty' effortlessly floats. The fat cheques from car manufacturers are in the post. ***(PMcN)***



THE JON SPENCER BLUES EXPLOSION
Shakin' Rock'N'Roll Tonight (MUTE)

It's hard to imagine anyone catching thrills from this. At a time when they should be revelling in godfather status, JSBE simply sound overshadowed by their students. The sound of a failed Elvis-impersonator pushing The White Stripes up a hill, 'Shakin'...' wanders around looking for a tune until the guitars yawn themselves to death. Those after noise-kicks are directed to the Techno Animal remix of 'Over And Over', which at least has something resembling a pulse. ***(TJ)***

SPAN
On My Way Down (UNIVERSAL/ISLAND)

From Norway, Span drink heavily from the armpits of balls-out rock and quite possibly stole AC/DC's dinner money to buy rocket fuel. The first 30 seconds of 'On My Way Down' are spent flirting with a Mansun tune, before things explode into Foo Fighter-sized melodies with all the urgency of a band who've just realised they've wasted 30 valuable seconds flirting with a Mansun tune. From here on in it's excellent breakneck rock'n'roll mayhem that's louder, scarier and more powerful than George Dubya's best wet dreams. ***(TJ)***

MERCURY TILT SWITCH
There Is No Such Thing As A Freak Wave
(PET PIRANHA/1970 RECORDINGS)

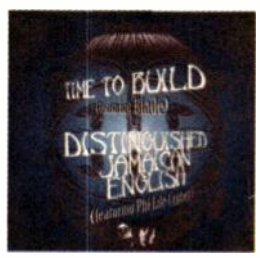
The hairy bassist left Idlewild, apparently, because they'd gone soft, y'know, having hits and writing tunes and whatnot. He should join Mercury Tilt Switch, five earnest young men from Dundee who here rather excellently take the loud-quiet-shouty fuzzy guitars route, like the Idlewild of old wrestling Trail Of Dead. It's no surprise that MTS are finding followers among the Hundred Reasons and Hell Is For Heroes massive. They too march to what is essentially an emo drum. ***(PMcN)***

WHITNEY HOUSTON
Whatchulookinat (ARISTA)

Why, we're lookinat you, Houston, and wondering when, exactly, you morphed from MOR loser into supa-slick Duchess of the Dancefloor. A swing-beat smoothie topped with a hearty slice of sass, this is rump-quaking lady-pop *in excelsis*. Unfortunately, grovelling shitehawk P Diddy pops up and ruins everything with his emetic 'attitude'-laden B-side. *"Whitney Houston we love you/You strong black woman, you"*, he raps, while synths retch and a drum machine tops itself. He gets paid to do this, y'know. ***(SD)***

THE HERBALISER
Time To Build/ Distinguished Jamaican English (NINJA TUNE)

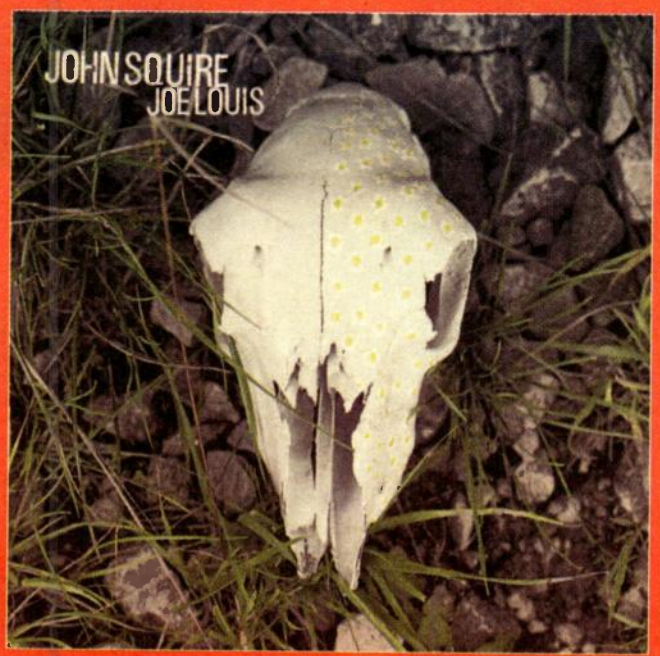
Never paid much attention to Mark B & Blade (a hip-hop outfit touring with Feeder? It just didn't compute), but the UK rapper most-likely-to makes a good foil for Herbaliser's heavyweight '70s funk on 'Time To Build'. 'Distinguished Jamaican English', meanwhile, sees Phi Life Cypher rhyming at a rate of knots atop classy soundtrack-inspired instrumental hip-hop. Come Saturday night at the local Carharrt and jazz-cigs shindig, 'Time To Build' will be tearing it up. ***(TN)***



WATER LILLY
Sweet Aberration EP (MENTAL GROOVE)

Geneva's disco goddess Water Lilly looks like a young Nigella Lawson – which makes this worth buying for the sleeve alone – and has a knack for producing irresistibly trashy electro-pop that stands head and shoulders above many of her peers' efforts. Lead track 'You Kiss' is as sweet, light and deliciously artificial as strawberry-flavoured candyfloss. Further fondant fancies 'Hysterical Sculpture' and 'Tell Which Sound Is Correct', meld scratchy guitars to ecstatic yelps, and leave you craving more. ***(PM)***

VIRGIN LOVES



John Squire

Joe Louis

Having returned to critical and commercial success with the album Time Changes Everything the ex Stone Roses and Sea Horses man releases his debut solo single, including previously unreleased music.

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THE BLACK NEON
Your Sex Life (MEMPHIS INDUSTRIES)

The Black Neon first sauntered onto the scene late last year with a cute robotronic cover of Carly Simon's 'You're So Vain'. Here the fur-coated dandy returns with a bottle of poppers and a guide to Soho strip joints, proffering tips on how to spice up one's carnal activities inna deadpan B-boy electro stylee. *"Your sex life isn't nice/Improve it with the odd device/Shiny clothes and limousines/Spanish Fly and ecstasy/ Neon lights, dynamite and laser beams"*. An expensive business, love-making. ***(PM)***

PARVA
Hessles (MANTRA)

Leeds five-piece Parva have been busting their chops of late careering up and down the country supporting The Libertines, The Datsuns and The Rapture. And while some of the rock and edge of their illustrious peers has rubbed off on the tunes, 'Hessles' – though more gang-chanting rock than the indie power-pop of previous outing 'Good Bad Right Wrong' – still lacks a knockout punch. Hessles, incidentally, is the area which spawned Parva. It's someway short, though, of being the defining voice of inner-city youth. ***(PMcN)***

MAX HARDCORE/EL ESCOCES
Next Time/Law Unto Myself (B RAVE)

B Rave is the Swiss label that encourages big-name techno producers to locate their inner raver in order for them to churn out brutal hi-octane tracks that wouldn't sound out of place at an Altern-8 acid house knees-up from 1992. Max Hardcore (not the extreme-porno director, though samples such as *"I'll make him piss all over me and lick it up"* suggest a familiarity with his work) and El Escoces duly oblige with sinister rave-noir epics, making the past sound like a horrible place indeed. ***(PM)***

CURVE
Perish/Want More Need Less (FAT LIP)

Curve were Garbage before Garbage were Garbage. They made dense, swirling slabs of noise that sounded like Bela Lugosi trapped in a lathe. Now, they're back. And evidently, hell hath no fury like an old goth scorned. Guitars swirl like witches' capes and antique flange peddles are slaughtered on the altar of absolute pointlessness. *"We're staying together for the sake of our memories"* wheezes Toni Halliday on 'Perish', a confession akin to the Pope declaring his fondness for cassocks. ***(SD)***

PLAYGROUP
Behind The Wheel (!K7)

When Trevor 'Playgroup' Jackson was refused permission to use Depeche Mode's original on his recent !K7 mix-CD, he resourcefully bobbed into his studio and rerecorded it himself, producing a little electro gem. From around the time that the Mode began to go all tats, drugs and gothic overtones, the original '...Wheel' always sounded slightly pompous, whereas Jackson has pared it back to the melody, and a sense of self-contained desperation. There's only 1,000 of the buggers, so be quick. ***(TN)***

WILL SMITH
1000 Kisses (COLUMBIA)

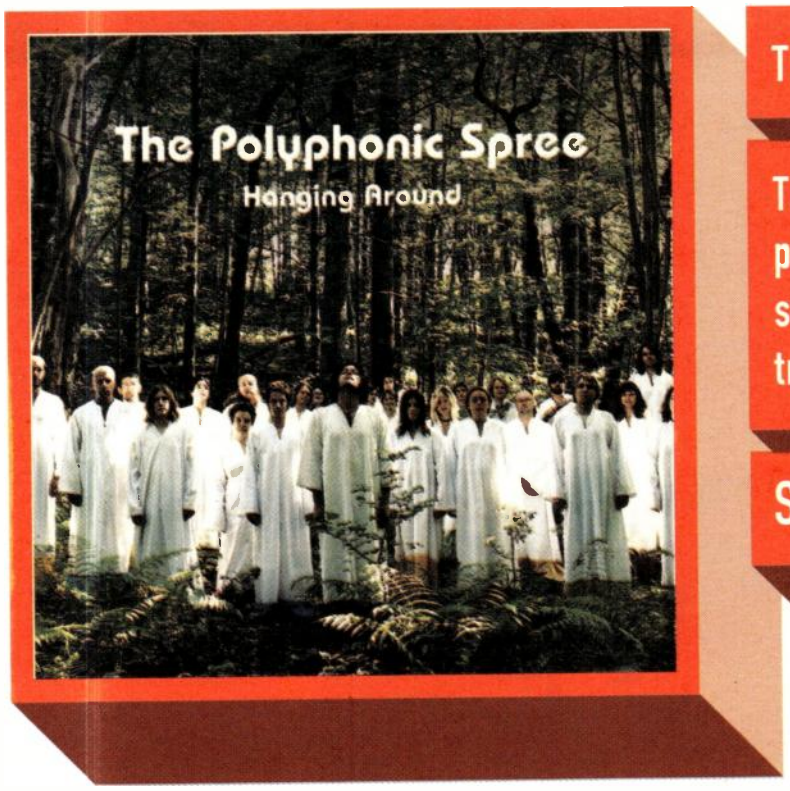
When he's not being one of the most bankable film stars on the planet, Will Smith runs a lucrative sideline as a rather polite boy-next-door rapper. It's a neat deal. His films sell his records and his records boost his films. But '1000 Kisses' is a bridge too far. Reworking Luther Vandross' greasy soul-lite 'Never Too Much', he ropes in his wife Jada and they spend three minutes telling each other how great they are. *"Picasso painted your aura"*, smirks Will at one point. We're not making this up. Vomitworthy. ***(PMcN)***

GINA X VS METRO AREA
More GDM Vol 3 (TIGERSUSHI)

Cool concept: forward-thinking French imprint pairs an act from the olden days (foghorn-voiced post-punk heroine Gina X) with one from the present (debonair NYC house duo Metro Area) whose music adheres to the label's designer disco aesthetic. Whatever the reason, it's always a pleasure to hear the narco-funk of Ms X's 'No GDM', which sounds especially fresh amid so much rehashed no-wave fare, while Metro Area's 'We Also Not' is the kind of tasteful synth muzak you hear while checking into a posh New York hotel. ***(PM)***

ELVISS
D-Change (PLUMMIT RECORDS)

This writer would be celebrating the demise of the *Evening Session*, if he could be arsed. But, really, the only correct response is apathy. Ditto: Elviss, yer archetypal *Evening Session* band (Foo Fighters-by-way-of-Green Day). 'D-Change' isn't so much bad, as, well, *there*. A chummy slice of punk-rock, it has spunk and vim to spare, but little in the way of attitude, and even less in the way of surprises. Where, you might ask, is the wilful noise? The obstreperous energy? The risk-taking? Well, John Peel's on at 10... ***(TN)***



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LIARS
Las Vegas House Of Blues

Liars: the *ER* of Channel Nu Garage, apparently, and they enjoy humping their bass drums

Down the strip from the lake of gigantic fountains dancing gracefully to Elton John's 'Your Song' – past the 30ft bronze lion outside the MGM Grand and the enormous neon Stratocaster that appears to have been smashed into the Hard Rock Hotel's reception by some gargantuan member of Trail Of Dead – an alien sex Pepperami called Angus Andrew is towelling himself off with money.

"Vegas is one of those places you can argue is the epitome of America," he considers. He's fresh from a dive-bombing rampage in a motel swimming pool that he's just "rocked like it's never been rocked before"; now he's being dried by his dollar-print towel, the harsh Nevada sun and the afterwash from the low-flying jets ferrying more slavering slot-fodder into the casinos.

"There's something in Las Vegas that speaks to the very heart of American culture, y'know?"

Vegas is a vampire. Glamorous and seductive, it lures you in with promises of financial immortality, sucks you dry, then spits you out like so much human gristle. It's a Disneyland of devastation; a shiny slice of ready-cooked American Dream held out before the greedy and the gullible. This is a town where a tacky replica of the Statue Of Liberty outside the New York, New York hotel and casino has become a shrine to September 11. Not too political, then, nothing too clever.

"But these are the things that you end up loving about America," argues Liars' Melbourne-born singer Angus, who's here as opener on a West Coast tour with The Jon Spencer Blues Explosion and Yeah Yeah Yeahs that should blast the Sunny States out of their jock-metal stupor.

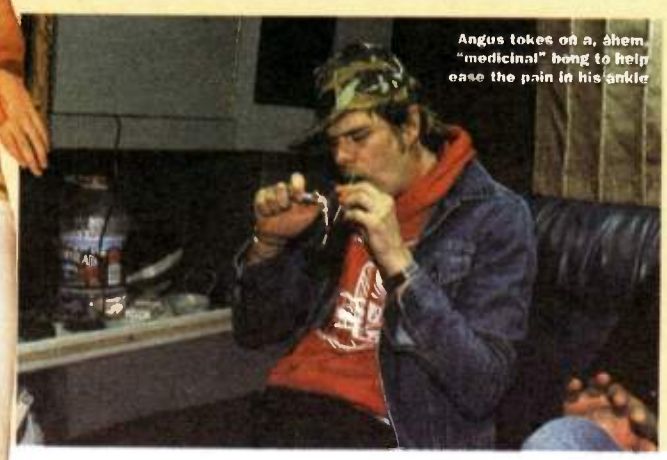
"The bad TV, the bad food, everything. Even the war. As an outsider it's really interesting. Being able to step away from it, in a sense, makes you think, 'Well let them go to war, see what happens'. I mean, America has got to go down some time. I've always been fascinated with how the world would change if, say, China was leader. I feel personally that what Bush is trying to do now is spelling the demise of that and I like that. When that election was on, secretly you did want Bush to win because it meant something to fight against. It's like Giuliani turned New York into a fight for your own rights and look what happened in Brooklyn – people took things into their own hands and put stuff on in their own lofts to fuck the clubs."

In the shadow of the pyramidal Luxor hotel – the only place on Earth where you can get fleeced by a Pharoah – the new slum punk of New York City feels as filthy and as nail-yer-eyelids-open fascinating as a John'n'Edwina internet porn clip. Jon Spencer howls like a hellcat with herpes, wears plastic trousers and falls over from too much blues (which is brilliant). Yeah Yeah Yeahs re-instate themselves as the best live band on the planet after their Reading no-show – Karen O, crooked as a coathanger, flamenco struts and kung fu kicks around the stage in her Amazing Disintegrating Catsuit, starting the gig as a super-sexy Batman villain called Spindlywoman and ending it looking like Chrissie Hynde after a savage bear attack. They unveil Siouxsie-goes-U2 new single 'Machine', a totally awesome frazzled-Pretenders love song called 'Maps' and most of what's already been voted 'The best album of 2003' by the *New Clairvoyancy Express*. Like, um, *wow* like, y'know...

If YYYs are the *It Shouldn't Happen To An Indie Goddess* of Channel Nu Garage tonight, then Liars are its *ER*. "I would advise you all not to jump off the stage," winces Angus, hauling himself back up the eight-foot drop with a severely fucked ankle.

He then proceeds to fuck it further by electric-shock jerking about on it, riding the bass drum like a bucking bronco during 'Mr You're On Fire, Mr' and performing a bizarre series of mimes: trapped in glass box, face suddenly full of bees, hit by extremely slow asteroid.

He might appear to have gotten dressed in the dark in 1982 but Liars are an engrossing spectacle; the menacing art-ska of Gang Of Four or Wire performed by men whose guitars, microphones and ESG-sampling gadgets are trying to escape. But it's not the lunacy that makes Liars so intoxicating, it's the shrouded political undertones, the way they chant *"We've got our finger on the pulse of America!/Call the surgeon!"* and call the resulting song 'Grown Men Don't Fall In The River, Just Like That'.



Angus tokes on a, ahem, "medicinal" bong to help ease the pain in his ankle

"If you wanna break it down, OK," says Angus back in the tourbus, healing his ankle with the traditional touring first-aid of Massive Bong Chuffing. After all, it's a minor setback for Liars – on their last US tour they were held up at gunpoint in New Orleans ("I got kicked in the nuts something savage, our drummer got pistol-whipped") and narrowly avoided the rectal horrors of a Texan jailhouse ("There were three cops and a dog in our van, and a *lot* of weed...").

"We know what's happening with America, it's going down the tubes. So should we that name the song 'Terror In America! It's Over!' or something, or have the idea of the grown man falling in a river, something representative of this large, lumbering country? It's all about trying to get you to somewhere. I guess that's our idea rather than writing a song about making out with your girlfriend at the drive-in and calling it 'Make-Out With Suzi'."

In the City Of The Obvious, something subversive slithers. You better believe it.

Mark Beaumont

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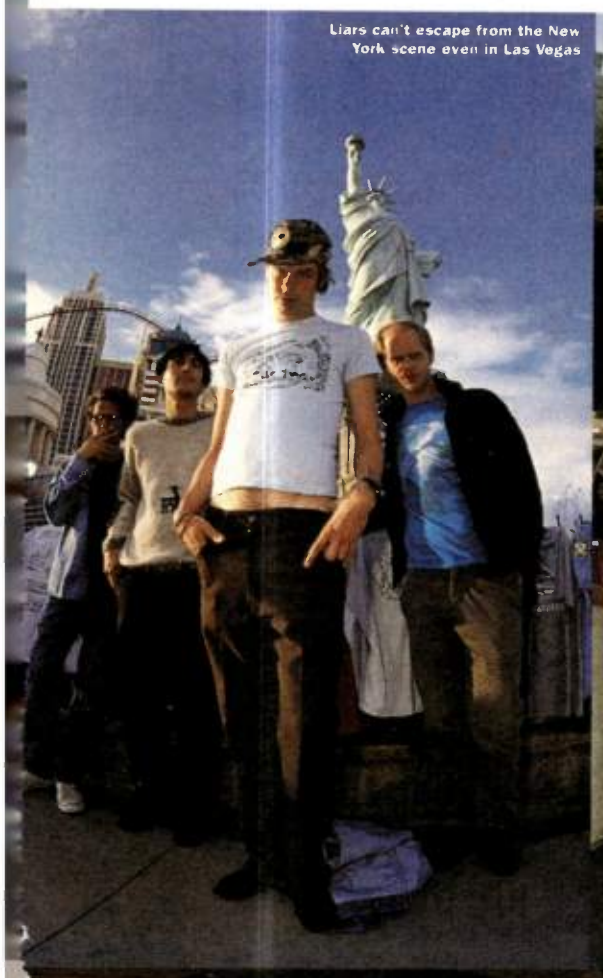
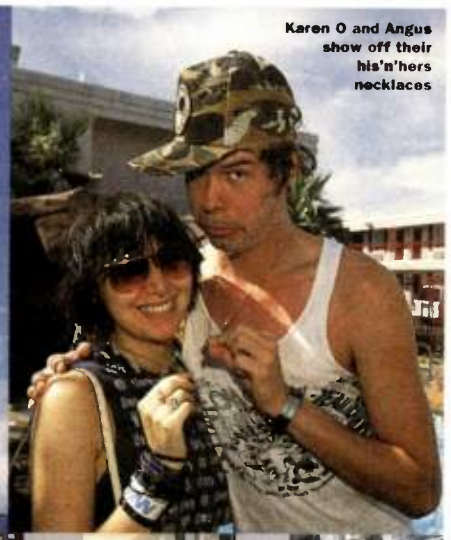
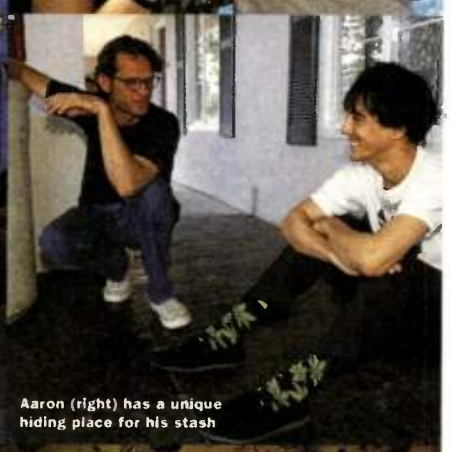

Liars can't escape from the New York scene even in Las Vegas


Karen O and Angus show off their his'n'hers necklaces


Aaron (right) has a unique hiding place for his stash

Cool as ice: Angus rests his injured ankle

"Top bombing!"

"All aboard for Las Vegas!"

THE MARTINI HENRY RIFLES
Cardiff Barfly

If they wear their guitars any lower they're going to be hunchbacks before the year's out. The Martini Henry Rifles look *terribly* fashionable in the context of their Cardiff home – where kids have been curiously slow to leap on the garage punk bandwagon – but, several dates into the chaotic Future Rock & Roll tour, they don't need the locals anyway. TMHR, it should be noted, are bolted on to this media juggernaut by default only. The quartet deal in vicious black slabs of noise that take more from, say, Pussy Galore than any noo-wave rehashes. 'Kid Crayola' starts off sounding like 'The Modern Age' – this may well be satire – and ends up like the sonic equivalent of an aneurysm.

Largely built around complete chaos, tonight peaks with 'God Make Me Destroy Those Infidels' ("about a Welsh national hero," claims guitarist Chris Warlow, improbably) and all the ear-splitting feedback a masochist could desire. Still, contemplative moments like the Sonic Youth touches of 'Monobasic' indicate they're better musicians than they let on.

It's always necessary to have bands like The Martini Henry Rifles tearing strips off the status quo. Here is a garage aesthetic that'll never be invited on *CD:UK*. All the more reason, then, for you to jump aboard this band's ramshackle wagon.

Noel Gardner

SOLOMON BURKE
London EC2 Barbican

There's a throne in the middle of the stage. It's waiting for Solomon Burke, the king of rock and soul. He's returning to Britain tonight for the first time in 30 years – a triumphant leader too long in commercial exile.

Solomon Burke is the last of the mighty soul-shouting greats. His early tunes were covered by the Stones, he was a peer of Otis Redding, Wilson Pickett and Ben E King. Jason Pierce admits a debt, Tim Burgess loves him, Bobby Gillespie is here to watch how it's done.

Burke appears through curtains at the back of the stage resplendent in ermine cape and blood-red silk suit. He is 66 and weighs well over 20 stone, so it takes him some time to make it to the front. Throughout, he smiles a 10,000 watt smile and hands red roses to the ladies. There's clapping, there's hollering – it's a revivalist meeting and it's all mighty.

While his hits 'Cry To Me' and 'Everybody Needs Somebody To Love' thrill and his cover of '(Sittin' On) The Dock Of The Bay' makes every synapse fizzle, it's one of his newest songs, 'Don't Give Up On Me', that caps tonight. It's a year old but sounds like a timeless classic, that mountain-tall voice pleading for one last chance.

He leaves the stage a conquering hero. We may never see his like again.

Paul McNamee

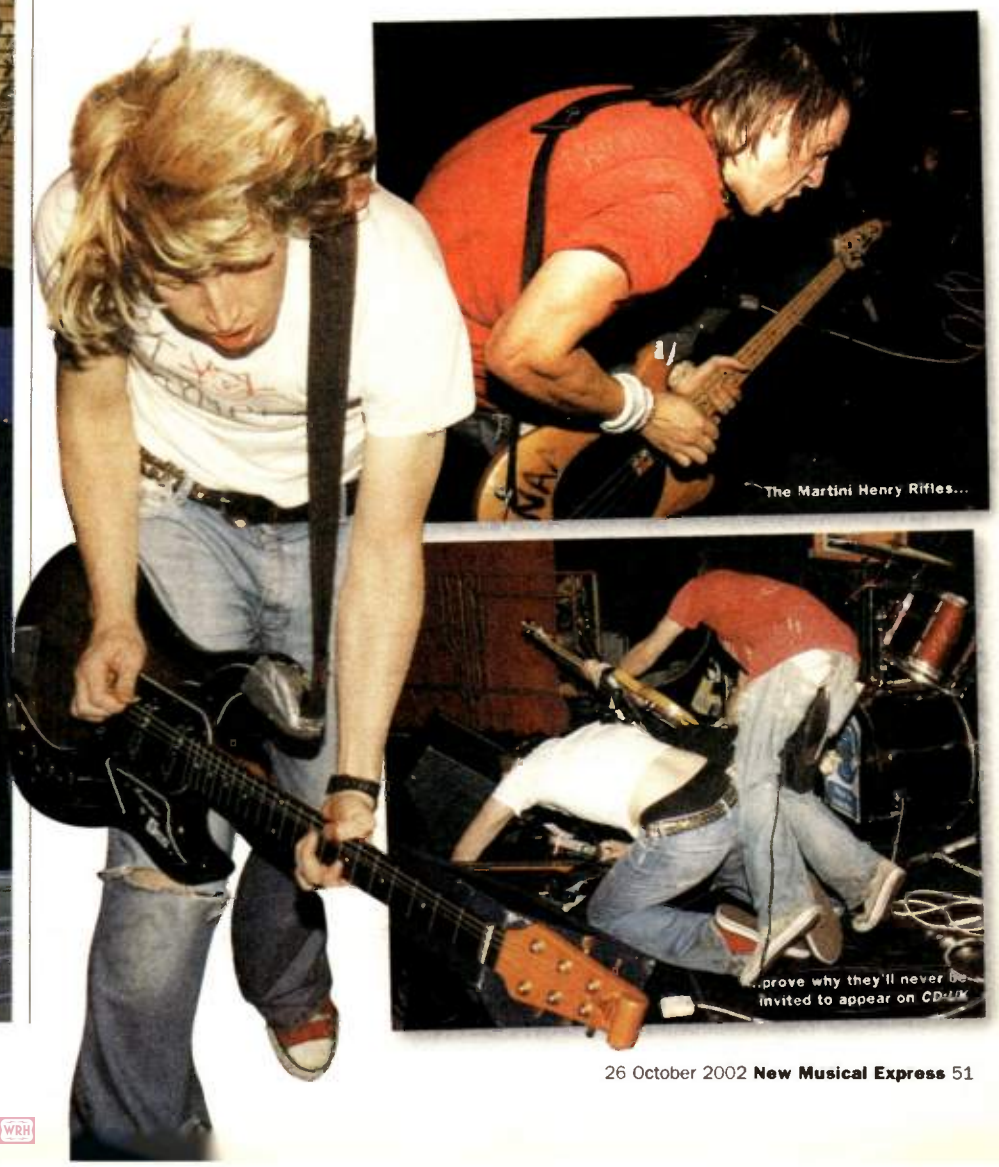
COIN-OP/TRANS AM
London Highbury Garage

This is the year we go back to the future. Coin-Op are a geeky, Devo-friendly collective from Brighton who remember 1981's lo-fi electro-revolutions, tearing through their atonal debut 'Friendly Fire' with lots of two-chord organ and guitar discord while singer Nick Hills howls the Mark E Smith blues.

However, it's Thrill Jockey's bona fide futurists Trans Am who kill'n'thrill the Garage with non-stop instrumental selections from their new album, 'TA'. The analogue keyboards of 'Cold War' are set to stun, the over-amplified punishment beats of 'Run With Me' take a Euro-disco journey along the '71 Kraftwerk autobahn but everything remains as smooth and as streamlined as a piece of Japanese machinery.

The automaton cruise-control ends with 'Different Kind Of Love' – '80s FM rock'n'roll produced by *Miami Vice* cocaine-powered robots – and from here on in it's all voice modulators and Eddie Van Halen guitars as Trans Am convert the future into a big, dumb stadium-rock dancing-machine.

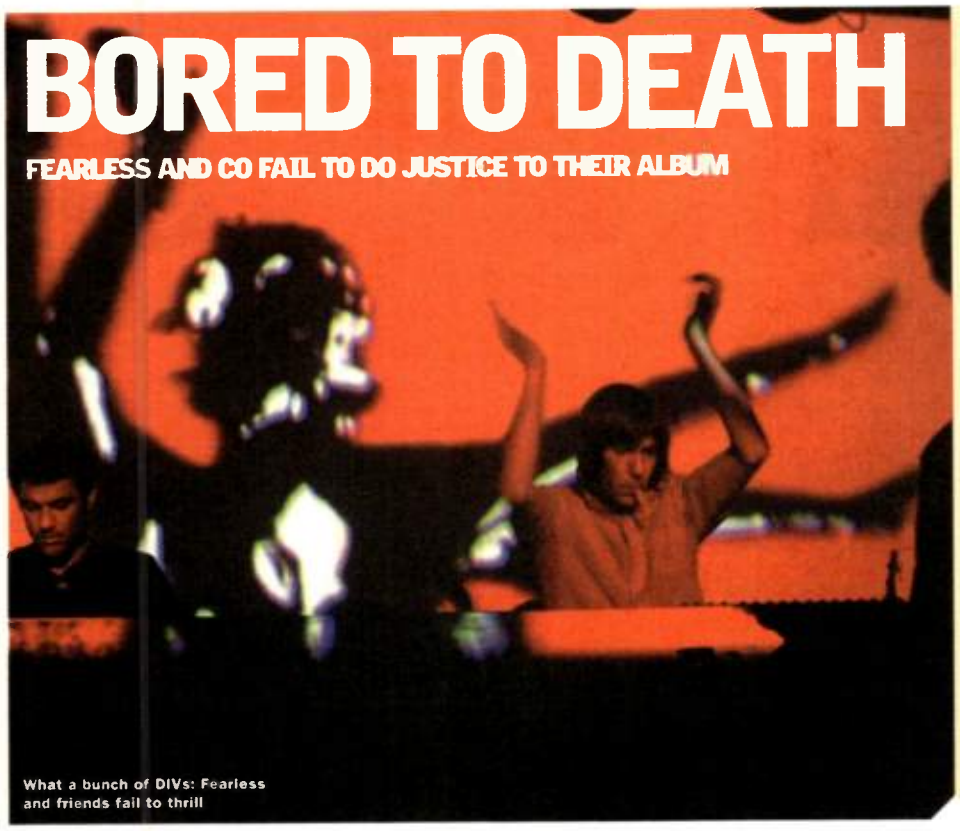
Paul Brownell


The Martini Henry Rifles...

...prove why they'll never be invited to appear on CD:UK

BORED TO DEATH

FEARLESS AND CO FAIL TO DO JUSTICE TO THEIR ALBUM



What a bunch of DIVs: Fearless and friends fail to thrill

DEATH IN VEGAS
Glasgow QMU

It is widely acknowledged that Death In Vegas' mop-topped figurehead Richard Fearless is a man of impeccable taste. Graphic designer, film-maker, DJ, musician, producer: he's an artist in the Warholian mould, whose body of work documents his interest in the seamier side of bohemian living. In today's safe musical climate, where experimentation is actively discouraged and a slavish regurgitation of garage rock's past receives unconditional approval, the very fact that Fearless has creative interests beyond music means he's regularly hailed as a kind of renaissance man.

Yet music is his consuming passion. As soon as Death In Vegas arrive in Glasgow on their first UK tour in over two years, Fearless heads to his favourite record shop to buy a stack of cutting-edge vinyl. After the show he's due to road-test his purchases at a messy warehouse rave in the West End. Before that, however, Fearless and his DIV partner Tim Holmes have their own party to host.

It's as a live spectacle that Death In Vegas are often best experienced. Here Fearless' short films of biker chicks and military processions are projected onto the band, who hammer the spectral drone-rock of opening couplet 'Leather' and 'Girls' with lairy abandon, almost drowning out Dot Allison's disembodied cooing. Yet the noise generated by all the blokes onstage – three guitarists (each resembling Tim from *The Office*), keyboards, drums, effects – is murky and claustrophobic. It's a frequently charmless racket, which demolishes those nuances that make 'Scorpio Rising' Death In Vegas' most dynamic album and reduces their back catalogue to one unchanging linear rumble. Still, attempting to replicate the intricacies of that album live would be pointless and it's as a no-frills electronic rock'n'roll outfit that DIV at times excel. Proto-big-beat bruiser 'Dirt' is smeared in feedback, a beefy 'Neptune City' sounds especially sinister, while the heads-down, no-nonsense R&B thrash of 'So You Say You Lost Your Baby', the Gene Clark standard belted out by Paul Weller on the album but performed here as an instrumental, is a rude jolt amid the narco-symphonics.

Much of DIV's allure lies in their choice of vocalists, none of whom are present tonight. No change there – this is how DIV have always operated – but when you hear Liam sneering through 'Scorpio Rising' or Adult.'s Nicola Kuperus barking orders on auto-erotic anthem 'Hands Around My Throat' but actually see sweat-sodden men chugging away onstage, it's hard not to feel short-changed in the charisma department.

By the time 'Dirge' and the Hope Sandoval-enhanced 'Help Yourself' are aired for the encore, Death In Vegas' indie-goth cruise-control is numbingly familiar. For one who evidently thrives on variety and excitement, you wonder how Fearless could let his group become so one-dimensional.

Piers Martin

OCEANSIZE
Glasgow King Tut's Wah Wah Hut

Fucking Nora, you'd think there was a war on. OK, so George'n'Tony's barmy army hasn't rained righteous fury on Baghdad yet, but tonight, midway through the brilliant sonic pummelling of 'Amputee', Oceansize are emulating a Panzer attack to pretty convincing effect. The only thing missing from this simulation of 21st century warfare is Damon Albarn's muffled yelp of "You cocks!" in the background.

If there is such a thing as the sexy face of nu-prog, it's Oceansize. Fuck synthesizers and songs about King Arthur, there's guitars detonating all over the shop, screeching and exploding like H-bombs. When it calms down, as on the excellent closer 'Saturday Morning Breakfast Show', we're left floating in space watching the debris drift by. Oceansize may live up to the name – they're so massive that it takes around six minutes per song to squeeze it all in – but unfortunately, they're not always as exciting as they should be. Frontman Mike Vennart performs all the requisite jumps and gums, but even he can't help losing momentum during drab numbers like 'You Wish'.

Hit-and-miss they may be, but Oceansize's mission remains on the side of right.

Barry Nicolson

BETH GIBBONS & RUSTIN' MAN
London Shepherds Bush Empire

As the singer in Portishead, Beth Gibbons wasn't exactly known for her confidence. She rarely performs live, and gives interviews less often – which makes her decision to put out a solo album ('Out Of Season') with Talk Talk's Paul Webb something of an oddity. To walk out onstage for the first time in five years – well, that's just plain madness!

The voice is still instantly recognisable, still chillingly beautiful, and even more out of step with what's going on in the current music world. But it doesn't matter – the so-acoustic-it's-naked 'Mysteries' is pure Nico, while 'Tom The Model' is unsettling, like Portishead – only without the DJs. If these are the kind of songs she's willing to throw away on a low-key side project, it looks like the third Portishead album is going to be very special indeed.

As it ends with an incendiary 'Funny Time Of Year', Gibbons leaves the stage and personally shakes the hand of every person in the front few rows. She's saying 'Thanks for remembering me'. But really, Beth, the pleasure was all ours.

Julian Marshall

VEX RED
Manchester Academy 3

What a difference a tectonic shift in the rock-time continuum makes. A year ago, Vex Red looked like the future. As Ross Robinson-produced, electro-flecked pushers of sleek UK metal, they had the potential to sweep away Stateside indulgences and take on the world. Since then, half the hemisphere has woken up to the fact that nu-metal is a bit shit, really, and the Aldershot chancers find themselves in freefall.

By rights, this exile from fashion might have been all they needed to push them into proper psychosis and the big-league. But on their return home, the strong and persistent desire to rock seems to have been battered down to dull aggression.

A shame, because the riffs that are properly piledriving – 'Itch', the newie 'I Am Weightless' – are effortlessly great. At one point, singer Terry Abbott bemoans how "we were going to have a single out, but we're not any more". We sympathise, really we do – but when you're setting yourselves up as prophetic harbingers of a forgotten generation, that kind of sulking just won't cut it.

Dan Martin

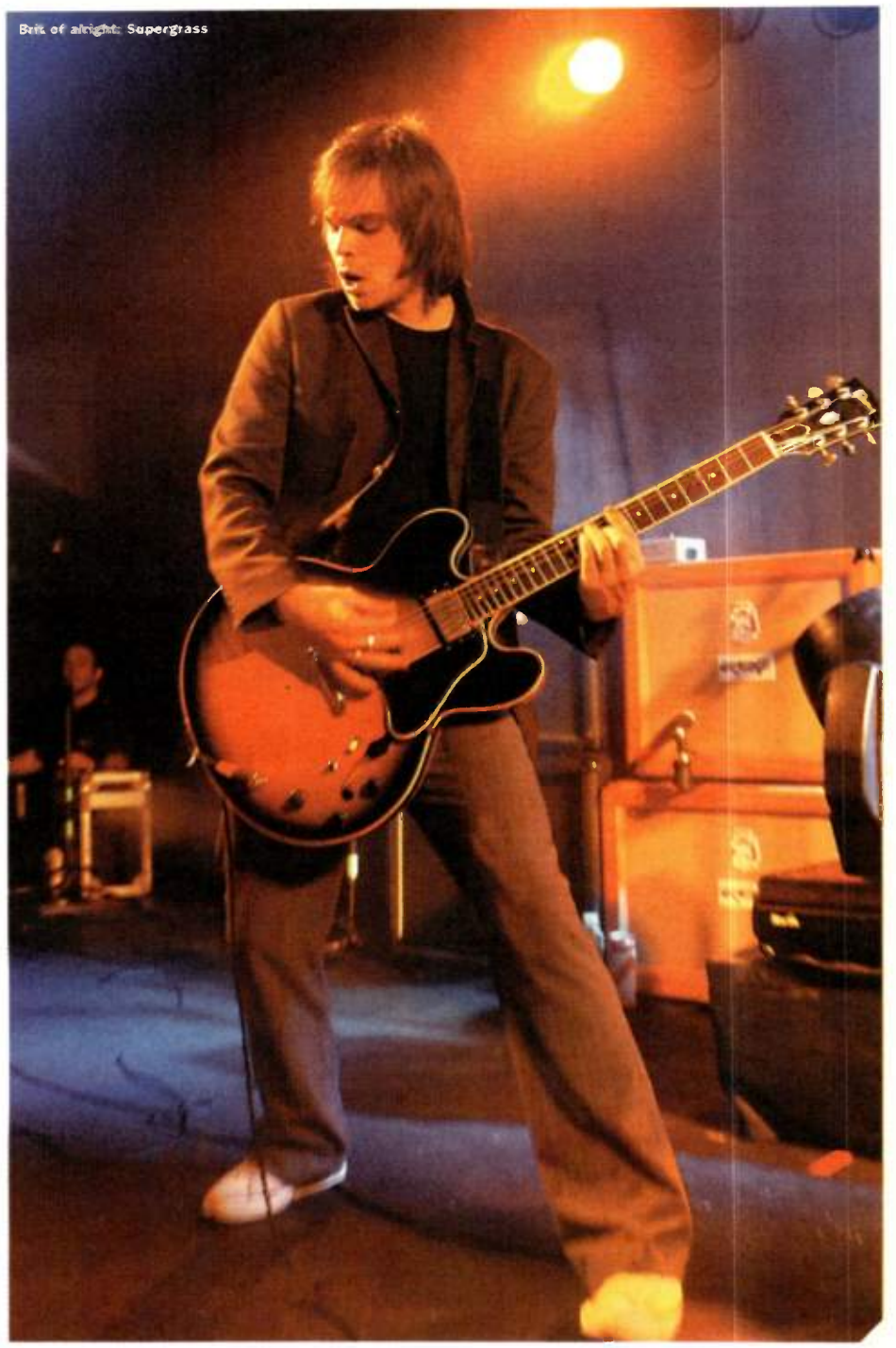
SUPERGRASS
Nottingham Rock City

You know you're at something special when even the touts outside appear to be having second thoughts about parting with tickets, but then this *is* Supergrass' first UK gig in an age. Nottingham has been swamped in a biblical downpour to mark the occasion. Outside, stray punters clad in mothballed-Britpop regalia are swept away in random floodtides; inside a steady drip of water leaks from large sections of the ceiling giving an entirely new meaning to watering down the drinks. Supergrass have weathered the storm. Having erred with their strangely-sleeved third album, they have clearly remembered what drove them in the first place.

Their set feels like a statement of intent. When they plough through 'Za', 'Rush Hour Soul' and 'Seen The Light', you're amazed. When it's followed by a titanic 'Brecon Beacons', a glorious 'Can't Get Up' and the Mickey-crooned 'Evening Of The Day', it looks like they're going to play the whole of 'Life On Other Planets' straight through and have done with it.

Instead, they troop offstage. A film of a tube train rumbling through Earl's Court station appears on the screen behind them. Point made, they return wearing matching black T-shirts. The cartoon supergroup Steven Spielberg once dreamed of immortalising are back. Taste prevents them exhuming 'Alright', but we get 'Mansize Rooster', 'Strange Ones' and a version of 'Pumping On Your Stereo' which, were it not already raining indoors, would make you think miracles could happen. By the time they get to 'Grace' and huge singalong encores of 'Moving' and 'Caught By The Fuzz', their perennial message – enjoy the good times while they last – makes you want to live here. Supergrass are a national treasure. Next to them, the crown jewels are worthless.

Paul Moody



Brit of alright: Supergrass

PHOTOGRAPHY: DREW FARRELL/ALEX MAGUIRE

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SEATTLE NOISENIKS' HAIR PROVES INFINITELY MORE DIVERTING THAN THEIR MUSIC

Stinky Afro: Zack Davidson

VENDETTA RED
Glasgow King Tut's Wah Wah Hut

First, the good news: Vendetta Red's thunderous emo-blitz has seen them draw comparisons with defunct punk deities At The Drive-In. Now, the bad: where ATD-I shunted the hardcore envelope into blissfully odd quarters, Seattle's Vendetta Red bludgeon any kinks or quirks into brutal, bloody unconsciousness. The resulting squall, with its ferocious guitars and relentless drumming, may be a nihilist's wet dream, but its lack of contours and colour frustrates more than it excites.

Tonight, songs wrenched from their current 'Cut Your Noose' EP are distinguishable only by the fact that there's a garbled pronouncement from huge-haired front-dude Zach Davidson between each. And though Davidson's hair-centric stage acrobatics make for a bracing diversion, when accompanied by nothing but the sound of a mammoth repeatedly thrashing its face on the side of a mountain, even the sight of a man tearing at his own Afro begins to lose its appeal.

With Hundred Reasons squeezing into the mainstream's back door with tunes as big as they are clever and Liars making like the four horsemen of the post-everything apocalypse, Vendetta Red's inability to translate their aggression into an ounce of individuality leaves them sorely flagging. Anger may be an energy but, on tonight's evidence at least, Vendetta Red are running on empty.

Sarah Dempster

Poplar idols: British Sea Power branch out

PHOTOGRAPHY: DREW FARRELL/AWAIS

BRITISH SEA POWER
Liverpool Stanley Theatre

If the music doesn't work out, then British Sea Power certainly have a career in set design. Their stage looks like a riotous Harvest Festival: twigs everywhere, a plastic stork and owl in attendance, the drumkit fitted with antlers. Meanwhile, amps strewn with fur emit 'Apologies To Insect Life', the spaghetti western guitars capable of making Ennio Morricone weep. Already, the chills are multiplying and singer Yan has only just started the vocal aerobics.

Yan's likeness to Joy Division frontman Ian Curtis is more than fleeting. With glazed eyes freaking the bejaysus out of anyone who dares look at him, it's less of a physical resemblance and more like being slipped a drugged copy of 'Unknown Pleasures'.

Still, BSP are dressed to impress. Sticks and feathers protrude from woolly hats and tally-ho scarfs are wrapped around skinny necks. They might evoke a pre-war world of weaponry and ornithology, but amid their rustic cacophony, the sheer beauty of BSP's songs is inescapable, with 'Childhood Memories''s atmospheric plod and 'Fear Of Drowning''s exhilarating indie-thrash among the highlights.

As they finish, branches are seized by the crowd and waved like it's an interactive *Wind In The Willows*. Onstage, antlers are held aloft, furs donned and birds raised. A frazzled wildlife call to arms Bill Oddie would be proud of. Chocks away, BSP.

Leonie Cooper

SIGUR RÓS
Bristol Anson Rooms

A place on the soundtrack of the Tom Cruise blockbuster *Vanilla Sky* may have sent Sigur Rós' American album sales sky-high, bringing the Icelandic imps a surfeit of A-list celebrity fans – including Brad Pitt, Madonna and Tom Cruise – but tonight proves they've maintained their artless honesty. After all, singer Jon Thor Birgisson is the only modern rock star to sound like a 13th century castrato or an ancient warrior pleading with the gods. His velvety, whispered words are the sound of primal passions, organic nature and wintry melancholia, and it is with perfect inverse logic that Hollywood, in all its silicone glory, should have taken Sigur Rós to its heart.

Against a slide show of morphing shadows, the band – completed by a string quartet and xylophonist – tiptoe through their minimalist symphonies with an overwhelming intensity and beauty to match. At the climax, when Birgisson takes a violin bow to his guitar, bathed in orange light, you could almost believe that this time, those gods might just reply.

Krissi Murison

CAPDOWN
Newcastle University

It seems unlikely: four spliff-addled youths from Milton Keynes, sporting crusty chic and armed with a fine line in angry thrash-ragga clatter come to save British punk rock from its own emo-induced self-pity. How did *that* happen?

Well, from the moment they drop the punk-pop cluster bomb 'Pound For The Sound', closely followed by the moshtastic 'Ska Wars', an illicit unison of Bad Brains' righteous rage with the wit and melody of prime-era Dexys, all becomes clear.

See, Capdown are exciting and loud – in short, all the things punk rock is supposed to be. When frontman Jake, the bastard Plasticine son of Fozzie Bear and Terry Hall, asks the assembled throng if they, "Fancy a bit of ska music?", everyone cheers like he's just invented the cure for cancer.

It's a bit early to start making ground-breaking claims for Capdown but if they won't yet change your life, they could certainly transform a good night out into a great one.

James Jam

MARTIN GRECH
Coventry Colosseum

Indie purists are already sneering at Martin Grech for being a sell-out despite the fact that his debut album was only released a couple of months ago. However, one Lexus advert does not a Moby make (Grech's 'Open Heart Zoo' has been used to sell hip-hop's favourite vehicle) and as most of the punters packed in to the venue quickly realise, you can't sell out the artistic integrity of something that isn't worth anything in the first place.

Yes, he's got a nice suit and some songs that prove that the boy can sing, but so what? 'Only One Listening' and 'Penicillin' are half-arsed distillations of 'The Bends' that just serve as a reminder of why Radiohead felt it necessary to reinvent themselves with 'Kid A'. Elsewhere, Grech's unconvincing metal aspirations emerge and while a couple of Nine Inch Nail wounds never hurt, it's unlikely that Trent Reznor would see 'Dali' as more than a B-side. Martin Grech is no sell-out. He's as safe as the airbag in a luxury car.

Hardeep Phull

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plus very special guests BLACK REBEL MOTORCYCLE CLUB BRIXTON SATURDAY ONLY!
and THE KILLS all dates (except Mcr 14th)

DECEMBER 2002
FRIDAY 6 LONDON BRIXTON ACADEMY*
SATURDAY 7 0870 771 2000 / 020 7403 3331 / 020 7734 8932 / 020 7344 0044
MONDAY 9 LIVERPOOL ROYAL COURT 0151 709 4321 / 0151 256 5555
TUESDAY 10 BIRMINGHAM ACADEMY 0870 534 4444
THURSDAY 12 SHEFFIELD OCTAGON 0114 222 8777 / 0114 251 7000
SOLD OUT & SAT 14 MANCHESTER ACADEMY 0161 832 1111 / 0161 237 5554
MONDAY 16 EDINBURGH CORN EXCHANGE Regular Music present 0870 9033 444
TUESDAY 17 GLASGOW BARROWLANDS Regular Music present

Tickets £17.50adv. except London £20adv. Friday & £25adv. Saturday (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com * Friday 7pm–11pm & Saturday 9pm–3am
New LP EVIL HEAT featuring the single MISS LUCIFER out now on Columbia www.primalscream.net

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SJM Concerts presents

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SUN DEC 01	THE POINT, DUBLIN	1890 925 130 (IRELAND) 0870 243 4455 (UK)
TUE DEC 03	BIRMINGHAM NEC	0870 909 4133
WED DEC 04	GLASGOW SECC	0870 040 4000
FRI DEC 06	MANCHESTER E.N. ARENA	0161 930 8000/0161 832 1111
SA SOLD OUT 07	WEMBLEY ARENA	EXTRA DATE ADDED DUE TO PUBLIC DEMAND
SUN DEC 08	BRIXTON ACADEMY	0870 771 2000/020 7403 3331 020 7734 8932/0870 5344 4444
TUE DEC 10	NEWCASTLE ARENA	0870 707 8000/0191 263 5900
WED DEC 11	NOTTINGHAM ARENA	0870 121 0123
T SOLD OUT 12	BRIGHTON CENTRE	
S SOLD OUT 14	PLYMOUTH PAVILIONS	EXTRA DATE ADDED DUE TO PUBLIC DEMAND
SI SOLD OUT 15 MON DEC 16	CARDIFF ARENA	029 2022 4488

TICKETS £19.50 EXCEPT LONDON £22.50 & DUBLIN €35 (SUBJECT TO BOOKING FEE)
24 HOUR CC HOTLINE 0871 2200 260 OR ONLINE: WWW.GIGSANDTOURS.COM
NME TICKETLINE: 0870 1 663 663 WWW.CARLINGLIVE.COM
VISIT WWW.MANICS.CO.UK NOW TO VOTE FOR YOUR FANTASY TOUR SET LIST
AN SJM CONCERTS, DF CONCERTS & MCD CONCERTS PRESENTATION BY ARRANGEMENT WITH ITB

NME 5.0

DF Concerts proudly present by arrangement with Hinc Inc.

MORRISSEY

WEDNESDAY 30 OCTOBER
BIRMINGHAM ACADEMY
0870 771 2000, 0871 2200 260

THURSDAY 31 OCTOBER
BRADFORD
ST. GEORGE'S HALL
01274 752 000, 0871 2200 260

SATURDAY 2 NOVEMBER
BLACK SOLD OUT BURN KINGS
GEORGE'S HALL

SUNDAY 3 NOVEMBER
BARR SOLD OUT LANDS,
GLASGOW

TUESDAY 5 NOVEMBER
BRIXTON ACADEMY,
LONDON
0870 771 2000, 020 7403 3331, 020 7734 8932

All Tickets £25 adv, except London £27.50 adv
(subject to booking fee)
Tickets also available 24 Hour Credit Card Hotline
0871 2200 260 or buy online www.gigsandtours.com

BLACK REBEL MOTORCYCLE CLUB

plus special guests

Friday 29th November DF Concerts present
GLASGOW BARROWLANDS
0870 169 0100

Saturday 30th November MCD present
DUBLIN OLYMPIA
0870 243 4455 (UK), 18909 25100 (Eire)

Monday 2nd December In association with Metropolis Music
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331

Wednesday 4th December
LEEDS BLANK CANVAS
0113 244 4600

Thursday 5th December
BIRMINGHAM ACADEMY
0870 771 2000

Sunday 8th December
NEWCASTLE NORTHUMBRIA UNIVERSITY
0191 261 2606, 0191 233 0444

Monday 9th December
BRISTOL ACADEMY
0870 771 2000

Tuesday 10th December
NORWICH UEA
01603 508 050

Wednesday 11th December
LIVERPOOL ACADEMY
0151 256 5555

Tickets £14adv except London £16adv. (subject to booking fee)
& Dublin €28.20 including booking fee
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
The album 'BRMC' out now includes 'Love Burns', 'Spread Your Love' & 'Whatever happened to my Rock and Roll'. www.blackrebelmotorcycleclub.com
An SJM Concerts presentation by arrangement with ITB

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts presents

SJM Concerts & DF Concerts by arrangement with 13 Artists present

Ed Harcourt

December

02 Bristol Fleece
0870 444 440

03 Oxford Zodiac
01865 420 042

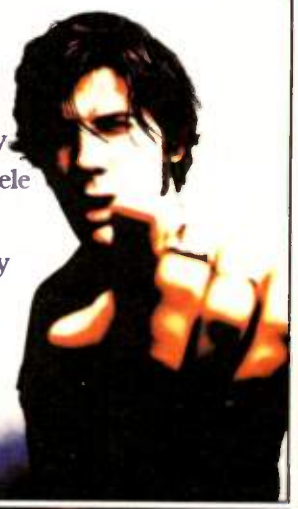
04 Birmingham Academy
0870 771 2000

05 Edinburgh La Belle Angele
0870 169 0100

07 Sheffield Leadmill
0845 300 4050, 0114 251 7000

08 Manchester University
0161 832 1111

11 London Bloomsbury Theatre
with the wrecking crew orchestra
& special guest magnet
020 7403 3331, 020 7734 8932



Tickets £10adv. except London £13.50adv.
(subject to booking fee)
24hr cc hotline: 0871 2200 260 or
buy online: www.gigsandtours.com

MILLENCOLIN

Monday 16th December
MANCHESTER ACADEMY
0161 832 1111

Tuesday 17th December
WOLVERHAMPTON WULFRUN HALL
01902 552 121

Wednesday 18th December
LONDON ASTORIA
020 7434 00 44
020 7734 8932

Thursday 19th December
GLASGOW BARROWLANDS
0141 339 8383
0141 552 4601

All tickets £11adv
except London £12.50adv
(subject to booking fee)
24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com

www.burninghart.com

An SJM Concerts presentation
by arrangement with The Agency

SJM CONCERTS BY ARRANGEMENT WITH 13 ARTISTS PRESENT

king adora

PLUS GUESTS Little Nikita

OCTOBER			
THU	31	NORWICH ARTS CENTRE	01603 660 352
NOVEMBER			
FRI	01	OXFORD ZODIAC	01865 420 042
SAT	02	NOTTINGHAM ROCK CITY	0115 941 2544
SUN	03	SHEFFIELD BARFLY	0114 220 3618
TUE	05	GLASGOW KING TUTS	0870 169 0100
WED	06	ABERDEEN LAVA	01224 648 000
THU	07	MANCHESTER UNIVERSITY	0161 832 1111
SAT	09	LIVERPOOL UNIVERSITY	0151 256 5555
SUN	10	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
MON	11	LEICESTER CHARLOTTE	0116 255 3956
TUE	12	CAMBRIDGE BOAT RACE	01223 508 533
THU	14	BIRMINGHAM ACADEMY 2	0870 771 2000
FRI	15	LONDON MARQUEE	020 7734 8932 / 020 7344 4040

24HR CC HOTLINE 0871 2200 260 OR BUY ONLINE AT WWW.GIGSANDTOURS.COM
WWW.KINGADORA.COM

SJM by arrangement with the agency present

cranebuilders

November

11th Wolverhampton:Little Civic
01902 552 121

12th Leeds:Cockpit
0113 245 5570

13th Glasgow:West 13
0141 339 8383

14th Manchester:Night & Day
0161 832 1111

24hr cc hotline: 0871 2200 260
buy online: www.gigsandtours.com
New single "You're Song" out 18 November www.cranebuilders.com

---

SJM Concerts by arrangement with The Agency present

UMASCIS

solo acoustic tour

SUNDAY 17TH NOVEMBER
liverpool university
0151 256 5555

MONDAY 18TH NOVEMBER
edinburgh
la belle angele
0870 169 0100

TUESDAY 19TH NOVEMBER
nottingham social
0115 912 9000

THURSDAY 21ST NOVEMBER
london dingwalls
020 7267 1577 / 020 7267 3142

Tickets £10adv. Except London £12.50adv
Edinburgh £11adv (subject to booking fee)
24 hr cc hotline 0871 2200 260 online
www.gigsandtours.com
CD/LP Out Now on City Slang Records
Free 5x7 Print by J Mascis & The Fog

SJM Concerts, Metropolis Music & Clear Channel by arrangement with Coda Agency present

KOSHEEN

plus guests **starecase** plus THEM ROC, decoder & substance (DJ set) London Only

October 2002

Wed 23 BRISTOL ACADEMY
0870 771 2000

Thu 24 MANCHESTER ACADEMY
0161 832 1111 / 0161 237 5554

Fri 25 BRIXTON ACADEMY 8PM-1AM
0870 771 2000 / 020 7403 3331

Tickets £12adv / £14adv London
(subject to booking fee)
24hr cc hotline 0871 2200 260 or
online www.gigsandtours.com
Debut album Resist out now featuring the
singles: Hide-U, Catch, Hungry and Harder
www.kosheen.com

SJM Concerts & Metropolis Music by arrangement with The Agency present

MILLIONAIRE SPAIN

CO-HEADLINE SHOW PLUS GUESTS SAMESE

Wednesday 30th October

LONDON 100 CLUB

Tickets £7.50adv. (subject to booking fee) 020 7403 3331, 020 7734 8932
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
SPAIN "On My Way Down" rtd 7" vinyl & CD single out 28/10/02
MILLIONAIRE New single "Champagne" out 25th Nov on CD and 7" Album "Outside the Simian Flock" available now

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24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts presents

SJM Concerts by arrangement with International Talent Booking present

The BRINGING IT ALL BACK HOME Tour

JOE STRUMMER & THE MESCALEROS

•support THE BASEMENT• /THE BANDITS• /THE RAVEONETTES•

November

11	EDINBURGH Liquid Rooms	17	BRIDLWATER Palace Theatre
12	NEWCASTLE Northumbria University•	19	PORTSMOUTH Wedgewood Rooms•
13	BLACKPOOL Winter Gardens•	20	HASTINGS Pier•
16	NEWPORT TJ's•	21	SHEFFIELD Leadmill•
		22	LIVERPOOL University•

Tickets £13.50adv except Sheffield Liverpool £15adv (subject to booking fee)
24hr cc hotline 0871 2200 260 online www.gigsandtours.com

SJM Concerts & Metropolis Music in association with Helter Skelter presents

JJ72

plus guests INME (25th only) & MELATON (all dates)

OCTOBER 2002

22 PORTSMOUTH PYRAMID CENTRE 023 9235 8608
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
25 LONDON FORUM 020 7344 4444 / 020 7403 3331
27 LANCASTER UNI 01772 654 000

NOVEMBER 2002

04 LIVERPOOL UNI• 0151 256 5555
05 NEWCASTLE UNI• 0191 261 2606
06 NORWICH UEA• 01603 508 050
08 LEICESTER DE MONTFORD UNI• 0115 912 9000
09 SHEFFIELD UNI• 0114 222 8777
11 CARDIFF UNIVERSITY• 029 2023 0130
12 LEEDS METRO UNI• 0113 244 4600
13 WOLVERHAMPTON WULFRUN HALL• 01902 552 121

PLEASE NOTE CHANGE OF DATES - ALL TICKETS STILL VALID

www.jj72.com

£10.50 adv / London £12.50 adv (Subject to booking fee) 24 Hour cc hotline 0871 2200 260 or www.gigsandtours.com
New single "Formulae" out now. New album "I To Sky" out now www.jj72.com

NME 5.0

MOBY

PLUS GUESTS
lamb

NOVEMBER

WED 20 BIRMINGHAM ACADEMY
Tickets £18.50 adv. from
box office 0870 771 2000

THU 21 STOKE LOMAX
Tickets £18.50 adv. from
box office 0115 912 9000

NEW DATE SAT 23 MANCHESTER EVENING NEWS ARENA
Tickets £18.50 adv. from
box office 0161 930 8000
Piccadilly 0161 832 1111
24 hr cc hotline 0161 237 5554

SUN 24 BRIGHTON CENTRE SOLD OUT
Tickets £18.50 adv. from
box office 0870 900 9100

MON 25 SHEFFIELD CITY HALL
Tickets £18.50 adv. from
box office 0114 278 9789

NEW DATE TUE 26 NEWCASTLE NORTHUMBRIA UNIVERSITY
Tickets £18.50 adv. from
box office 0191 261 2606 / 233 0444

THU 28 LONDON WEMBLEY ARENA
Tickets £18.50 adv. and £20.00 adv
available from box office 0870 736 5050
CC Hotline 020 7287 0932
Stargreen 020 7734 8932

SAT 30 GLASGOW S.E.C.C
Tickets £18.50 adv. from box office
0870 040 4000, 0870 220 1116
and cplweb.com

www.moby.com

All tickets subject to booking fee.
Tickets also available online from:
www.gigsandtours.com.
Moby 24hr CC Hotline 0115 912 9220

A Metropolis Music, SJM Concerts and
CPL presentation by arrangement
with Helter Skelter

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

Metropolis Music presents

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

ALABAMA 3

plus special guests

NOVEMBER
01 BRISTOL Anson Rooms 0870 44 44 400
02 OXFORD Zodiac 01865 420 042
03 BRIGHTON Concorde 01273 772770
04 PORTSMOUTH Wedgwood Rooms 02392 863 911
05 SOUTHAMPTON Brook 0115 912 9000
07 NORWICH Waterfront 01603 508850
08 YORK Fibbers 01904 651250
09 MIDDLESBROUGH Empire 01642 247755
10 LEICESTER Charlotte 0116 255 3656
11 CAMBRIDGE Junction 01223 511511
12 BIRMINGHAM Academy 2 0870 771 2000
13 STOKE Sugarmill 0115 912 9900
15 LEEDS Cockpit 0113 244 1573
16 SHEFFIELD Leadmill 0845 300 4050
18 MACCLESFIELD Cuban Knights 01625 669944
19 MANCHESTER University 0161 832 1111
20 LIVERPOOL Stanley Theatre 0151 256 5555
27 EDINBURGH Liquid Room 0870 1690100
28 GLASGOW QMU 0870 [illegible]
29 ABERDEEN Lemon Tree 01224 642 230
DECEMBER
01 LONDON Astoria 020 7287 0932, 020 7734 8932, 020 7344 4040 020 7403 3331 plus usual agents

All tickets subject to booking fee
Buy online www.gigsandtours.com

New album 'Power In The Blood' out October 21st
www.alabama3.co.uk

METROPOLIS MUSIC, SJM CONCERTS AND REGULAR MUSIC BY ARRANGEMENT WITH HELTER SKELTER PRESENT

Leaves

plus guests

OCTOBER
20 LIVERPOOL UNIVERSITY 0161 258 5555
21 YORK FIBBERS 01904 651250
22 EDINBURGH VENUE 0870 903 3444
23 MIDDLESBROUGH CORNERHOUSE 01642 263053
24 LEEDS ROCKET 0113 245 5570
26 SHEFFIELD BOARFLY 0870 907 0999
27 MANCHESTER NIGHT & DAY CAFE 0161 832 1111
28 BRISTOL LOUISIANA 0870 44 44 400
29 LONDON SPITZ
020 7287 0932 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331 PLUS USUAL AGENTS
ALL TICKETS SUBJECT TO BOOKING FEE. BUY ONLINE: WWW.GIGSANDTOURS.COM
THE STUNNING ALBUM 'BREATHE' IS OUT NOW ON B-UNIQUE/WARNER MUSIC
"THEY'RE EFFORTLESSLY EPIC, HEARTBREAKINGLY POIGNANT, ANTHEMIC AND YET INTIMATE" NME

METROPOLIS MUSIC, CLEAR CHANNEL ENTERTAINMENT AND CPL BY ARRANGEMENT WITH HELTER SKELTER AND ARTISTDIRECT PRESENT

THE HELLACOPTERS
THE DATSUNS

PLUS GAZA STRIPPERS

DECEMBER
10 LONDON ASTORIA 020 7344 0044
11 MANCHESTER ACADEMY 2 0161 832 1111
PRESENTED IN CONJUNCTION WITH DF CONCERTS
12 GLASGOW QMU 0870 169 0100
13 WOLVERHAMPTON WULFRUN 01902 552 121
TICKETS £11, £12.50 LONDON (SUBJECT TO BOOKING FEE) BUY ONLINE AT WWW.GIGSANDTOURS.COM

Metropolis Music, CPL and MCD by arrangement with Helter Skelter present

PAPA ROACH

with special guests Murderdolls plus hell is for heroes

November
Sat 02 GLASGOW SECC
Sun 03 MANCHESTER APOLLO
Mon 04 DUBLIN THE POINT
Wed 06 BIRMINGHAM ACADEMY
Thu 07 LONDON BRIXTON ACADEMY
WWW.PAPAROACH.COM The new album LOVEHATETRAGEDY out now!
NME

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ROYAL OPERA HOUSE COVENT GARDEN

A Magical Concert for the Gorillas

in aid of The Dian Fossey Gorilla Fund

A CENTENARY CONCERT OF MOUNTAIN GORILLA 2002

Sunday 10 November 2002 at 7 pm

Michael Kamen
Musical Director from the Queen's Jubilee Concert presents

Bryan Adams
Joe Strummer

With special guest
Michael Palin

Featuring
Dame Eileen Atkins, Alan Bates
Sinéad Cusack, Nickolas Grace
Jeremy Irons, Greta Scacchi
Terence Stamp

Plus exclusive film from
Leonardo DiCaprio

For tickets call 020 7212 9558. The box office will be open for one day only on Sunday 27 October 2002. Ticket Prices: £15, £35, £50, £75, £100

Late bookings and Premium tickets costing £250, which include entry to the after-show party, are available anytime on 0870 241 0643

All artists appear subject to availability. DFC Registered Charity No 803392
Royal Opera House photographs by Bob Mazzer, Michael Palin photographs by John Swannell, Gorilla photograph courtesy of Harvey Mead

FOUNDATION PRESENT

NINA NASTASIA

+ Danielson Famile + Threnody Ensemble

Thursday 5th December 2002

UNION CHAPEL
COMPTON TERRACE, LONDON N1

Tickets £10 in advance available from Wayahead 0115-912-9000 or www.wayahead.com, Stargreen 0207-734-8932 www.stargreen.com, Rough Trade Covent Garden 0207-240-0105, Rhythm Records NW1
Threnody Ensemble 'Timbre Hollow' out on ATP recordings Dec 1st 2002

Foundation present

THE FALL

+ guests Nought + Dr Freaks Padded Cell

Thursday 21 November

PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID

ELECTRIC BALLROOM

Tickets are £12.00 in advance available from The Venue 0207-485-9006, Stargreen on 0207-734-8932, Wayahead on 0115-912-9000, Rough Trade Records WC2 0207-240-0105 or Rhythm Records NW1 0207-267-0123

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ARE YOU PLAYING LIVE?
WANT REALLY CHEAP ADS IN THE WORLD'S BIGGEST ROCK WEEKLY?
Why let the big bands get all the promotion?
For more details on our special discounted prices for unsigned bands call us now on
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FOO FIGHTERS
QUEENS OF THE STONE AGE
PRIMAL SCREAM
BADLY DRAWN BOY
ROBERT PLANT
LUTHER VANDROSS
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ZZ TOP
MANIC ST PREACHERS
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ALICIA KEYS
PAUL WELLER
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sales@anyticket.co.uk

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MONKEY+PHONOFICTION+RACESCENE
TUE 22 HATCH
REPTILE XING
URSHA BLOOM+RIGSBY
WED 23 NAKED RUBY
DEPTFORD BEACH BABES
PROBING CRANK+THE SHAKES
THU 24 THE DAWN PARADE
HOUSTON 500
PROJECT MERCURY+ROE SHAM BO
FRI 25 BLUNT
DAYS OF WORTH+TELLERCREEP
SAT 26 SCARLET SOHO
VINCENT FIASCO+OH RIMBAUD
TUE 29 REHASH+TEMPLETON PECK
DOGZUKI+STILLBORN BUTTERFLIES

Metropolis Music presents

ROUGH TRADE SHOPS ROCK N ROLL TOUR PRESENTS

THE JON SPENCER BLUES EXPLOSION

PLUS GUESTS The BEATINGS (27TH–29TH ONLY)

OCTOBER

FRI 25 **LONDON MARQUEE**
020 7287 0932
SPECIAL ROUGH TRADE SHOPS ROCK N ROLL LAUNCH
LIMITED TICKETS AVAILABLE

SAT 26 **SHEFFIELD LEADMILL**
0845 300 4050

SUN 27 **EDINBURGH LIQUID ROOMS**
08700 600 100

MON 28 **LIVERPOOL UNIVERSITY**
0151 256 5555

TUE 29 **BIRMINGHAM ACADEMY**
0870 771 2000

TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

THE ROUGH TRADE ROCK N ROLL COMPILATION IS RELEASED ON DOUBLE CD ON 21ST OCT
THE NEW SINGLE "SHAKIN ROCK N ROLL TONIGHT" IS RELEASED ON 28TH OCTOBER
TAKEN FROM THE ALBUM "PLASTIC FANG" OUT NOW. WWW.BLUESEXPLOSION.NET

WWW.BRUTE.COM

PRESENTED BY METROPOLIS MUSIC, SJM CONCERTS AND PCL BY ARRANGEMENT WITH CNL

Metropolis Music, SJM Concerts DF Concerts and Kennedy Street Enterprises by arrangement with Peter Skellern present

The Electric Soft Parade

plus special guests **ATHLETE** (31Oct - 05 Nov) + PSYCHID (27 Oct - 05 Nov) + THE TENDERFOOT (08 and 09 Nov) + Big Sur (27 Oct to 30 Oct)

October

Sun 27 NEWCASTLE UNIVERSITY
0191 261 2046

Mon 28 GLASGOW QMU
0870 1690100

Tue 29 MANCHESTER UNIVERSITY
0161 832 1111

Wed 30 SHEFFIELD LEADMILL
0845 300 4050

Thu 31 WOLVERHAMPTON WULFRUN HALL
01902 552121

November

Sat 02 PORTSMOUTH PYRAMIDS CENTRE
023 9235 8606 / 023 9286 3911

Sun 03 NORWICH WATERFRONT
01603 598050

Mon 04 BRISTOL UNIVERSITY
0870 44 44 400

Tue 05 LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040 plus usual agents

Fri 08 OXFORD ZODIAC
01865 420 042

Sat 09 BRIGHTON CONCORDE 2 - SOLD OUT
0870 9003444

Sun 10 BRIGHTON CONCORDE 2
0870 9003444

£8.50 regional / £10.50 london. All Tickets subject to booking fee.
Buy online: www.gigsandtours.com
The new single 'Same Way, Every Day (Biting The Soles Of My Feet)' out now
taken from the debut album 'Holes In The Wall'
www.electricsoftparade.com www.dbrecords.co.uk

Metropolis Music and SJM Concerts by arrangement with ITB presents

STEREO MC'S PLUS GUESTS

DECEMBER

SUNDAY 01 DECEMBER
NOTTINGHAM ROCK CITY
0115 958 6464

MONDAY 02 DECEMBER
GLASGOW BARROWLANDS
0870 169 0100

TUESDAY 03 DECEMBER
MANCHESTER UNIVERSITY
0161 832 1111

THURSDAY 05 DECEMBER
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7287 0932, 020 7734 8932, PLUS USUAL AGENTS

SATURDAY 07 DECEMBER
PORTSMOUTH PYRAMIDS CENTRE
023 9235 8606 / 023 9286 3911

SUNDAY 08 DECEMBER
CAMBRIDGE JUNCTION
01223 5511511

MONDAY 09 DECEMBER
SHEFFIELD LEADMILL
0845 300 4050

WEDNESDAY 11 DECEMBER
NORTHAMPTON ROADMENDERS
01604 604222

THURSDAY 12 DECEMBER
LIVERPOOL LOMAX
0151 256 5555

FRIDAY 13 DECEMBER
STOKE LOMAX
0115 912 9000

All tickets subject to booking fee
Buy online www.gigsandtours.com
Stereo MC's Retroactive the greatest hits out on 11th November

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METROPOLIS MUSIC AND PCL BY ARRANGEMENT WITH ITB PRESENTS:

longwave

OCTOBER

24 NORTHAMPTON
SOUNDBARS / £5 / 01604 258858

25 EDINBURGH
LA BELLE ANGELE / £6 / 08700 600 100

26 LEEDS
COCKPIT / £5 / 01132 455570

28 LONDON
WATER RATS / £7 / 0207 403 3331

WWW.GIGSANDTOURS.COM
WWW.LONGWAVETHEBAND.COM

FRIDAY 29 NOVEMBER
BRISTOL ACADEMY
0870 44 44 400

TUESDAY 03 DECEMBER
LONDON 100 CLUB
SOLD OUT
020 7287 0932, 020 7734 8932, 020 7344 4040, 020 7403 3331

WEDNESDAY 04 DECEMBER
GLASGOW QMU
0870 1690100

THURSDAY 05 DECEMBER
MANCHESTER UNIVERSITY
0161 832 1111

ALL TICKETS SUBJECT TO BOOKING FEE.
BUY ONLINE: WWW.GIGSANDTOURS.COM

© METROPOLIS MUSIC SJM CONCERTS AND PCL PRESENTATION BY ARRANGEMENT WITH CMA

WWW.THEFREEASSOCIATION.TV THE FREE ASSOCIATION ALBUM - OUT NOW.

David Holmes presents

the Free Association

PLUS PSYCHO PAB (PSYCHONAUTS) AND OTHER GUESTS

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Fun Lovin' Criminals

PLUS GUESTS
TETTA SPLENDOUR
(26TH OCT - 1ST NOV)

Saturday 26th October
GLASGOW BARROWLANDS
SOLD OUT

Wednesday 30th October
LONDON FORUM
020 7344 4040 / 020 7287 0932
020 7734 8932 / 020 7403 3331

Thursday 31st October
BIRMINGHAM ACADEMY
0870 771 2000

Friday 1st November
MANCHESTER ACADEMY
0161 832 1111

Monday 25th November
EDINBURGH USHER HALL
0131 228 1155

Tuesday 26th November
HALIFAX VICTORIA THEATRE
01422 351 158

Monday 2nd December
BRIGHTON DOME
01273 709 709

Wednesday 4th December
PORTSMOUTH GUILDHALL
023 9282 4355

Thursday 5th December
PLYMOUTH PAVILIONS
01752 22 99 22

Friday 6th December
LEICESTER DE MONTFORT UNIVERSITY
0116 255 5576

Saturday 7th December
SHEFFIELD OCTAGON
0114 222 8777

Sunday 8th December
BELFAST QUEENS UNIVERSITY
028 9032 4803

tickets also available from www.gigsandtours.com

New album BAG OF HITS out now on EMI
www.fun-lovin-criminals.co.uk

METROPOLIS MUSIC AND DMP PRESENT

MOTORPSYCHO

PLUS SPECIAL GUESTS

TUESDAY 5TH NOVEMBER
CAMDEN DINGWALLS
Tickets £8.00 adv. from 020 7287 0932, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040
plus usual agents. Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

METROPOLIS MUSIC BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENTS

Ladytron

PLUS SPECIAL GUESTS
GOLD CHAINS * DJ ANDREW WEATHERALL * ELECTRIC VOODOO ■

NOVEMBER

SAT 08 MANCHESTER ROADHOUSE
0161 832 1111

THU 14 LONDON HEAVEN **
THE ARCHES, VILLIERS ST, WC2
Tickets £10.00 adv. from: 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040

FRI 15 LIVERPOOL LOMAX ■
0151 256 2525

SAT 16 CLWB IFOR BACH
029 2023 2199. www.clwb.net. All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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Metropolis Music by arrangement with The Agency present

LUNA

PLUS GUESTS

Tuesday 29th October
LONDON DINGWALLS
Tickets £11.50 adv from: 020 7287 0932, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
Ticketmaster: 020 7344 4040, Rough Trade shops
(Neals Yd and Talbot Rd), Rhythm Records (Camden)
Ticketmaster, Tower Records and selected Virgin stores
throughout London and the SE. Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

BRIGHT EYES

NOVEMBER
05 BRIGHTON KOMEDIA
06 LEEDS JOSEPH WELL
07 GLASGOW KING TUTS
08 BELFAST QUEENS UNIVERSITY
11 MANCHESTER NIGHT & DAY
12 LONDON DINGWALLS SOLD OUT
DECEMBER EXTRA DATE DUE TO DEMAND
07 LONDON ULU

Metropolis Music by arrangement with Primary Talent International presents

Nightmares on Wax

Featuring guest vocals by LSK
plus support UN-CUT*

Thursday 14th November
Brighton Dome
Tickets: £12.50 adv. from: 01273 709 709

Thursday 28th November
Leeds Town Hall*
Tickets: £12.50 adv. from: 0115 912 9000
Jumbo Records: 01132 455 570

Friday 29th November
London Forum*
Tickets £13.50 adv. from:
CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331
Ticketmaster: 020 7344 4040
plus usual agents
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Buy on-line: www.gigsandtours.com

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THU 31ST OCT £6ADV
CLEARCHANNEL PRESENT
The Darkness
SWEATMASTER

SAT 2ND NOV £8ADV
KLUBTASTIC PRESENTS
DEMENTED ARE GO
+COFFIN NAILS +PIT BULL FARM

SUN 3 NOV DOORS 12.30PM £10ADV £8 B'HAM
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YELLOWPAGE | RED KETTLE | FUSE | BREAK THE SKY

MON 4TH NOV £7ADV
4★MARY
+AUDIOGENE +TREE HEART STONE

THU 7TH NOV £6.50ADV
Dukes of nothing
+SISSORFIGHT +THE SICK MANIACS

SAT 9TH NOV DOORS 7PM £7ADV
METROPOLIS PRESENTS
LIGHTYEAR
+BIG D AND THE KIDS TABLE

SAT 16TH NOV DOORS 7.30PM £8ADV
METROPOLIS PRESENTS
FLOGGING MOLLY

SUN 17TH NOV £7.50ADV
NEW BOMB TURKS
+X-RAYS

WED 20TH NOV £10ADV
3 COLOURS RED
+CUSTOM

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FRI 22ND NOV DOORS 7.30PM £8ADV
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+GUESTS

SUN 24TH NOV £9ADV
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MON 2ND DEC £10ADV
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SUICIDE ARE JOINED BY
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PINK GREASE
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PUNISH THE ATOM

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CRACK VILLAGE

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JAZZ CAFE PRESENTS
"Pure Cane Sugar" Tour
Sugarman 3 & Co
featuring LEE FIELDS

SATURDAY 9 NOVEMBER
JAZZ CAFE
Doors Open 7pm 5 Parkway, Camden, London NW1 24-hour credit card hotline: 020 7344 0044
Restaurant reservations: 020 7916 6060 or book online at: www.jazzcafe.co.uk

SUNDAY 10 NOVEMBER
SUBTERANIA
Doors open 9pm-2am 12 Acklam Road, Ladbroke Grove, London W10.
24hr credit card hotline 020 7344 0044 or book online @ www.subterania.co.uk

ALSO APPEARING NATIONWIDE IN NOVEMBER
08 EDINBURGH THE BIG BEAT
12 BRIGHTON THE KOMEDIA
13 SWANSEA FUNKED UP
14 SOUTHAMPTON SOUL CELLAR
15 GLASGOW THE ARCHES
16 LEEDS THE WARDROBE

New album "Pure Cane Sugar" out now on Daptone Records
featuring Bernard Purdie, Lee Fields, Charles Bradley and Naomi Davis

MEAN FIDDLER BY ARRANGEMENT WITH THE AGENCY PRESENT
DE LA SOUL
PLUS GUESTS

Sunday 17th November
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TETRA SPLENDOUR

Wed 16 Oct Staffordshire Uni
Thu 17 Oct Lincoln Uni
Mon 21 Oct Hull Uni, Headlining
Sat 26 Oct Glasgow, Barrowlands*
Mon 28 Oct Crawley, Hawth leisure centre*
Tue 29 Oct St Albans , The Alban Arena*
Wed 30 Oct London, The Forum*
Thu 31 Oct Birmingham Academy*
Fri 01 Nov Manchester Academy*
Sat 02 Nov Warwick Uni*
Sun 03 Nov Keele Uni*
Tue 05 Nov Reading Uni
Wed 06 Nov Ebbw Vale, The Tavern
Thu 14 Nov Aberystwyth Uni
* with Fun Lovin Criminals

Debut Album *SPLENDID ANIMATION* out now on EMI Chrysalis
www.tetrasplendour.com

The Boggs UK Tour

4 Nov London – Borderline
5 Nov Bristol – Bonaventure Club
6 Nov Cardiff – Barfly
7 Nov Newcastle – The Tyne Pub
10 Nov Glasgow – Nice and Sleazy
12 Nov Manchester – Night and Day Cafe
13 Nov London – ICA
15 Nov Brighton – Freebutt

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Tues 29 Oct NINETYNINE THE LOLLIES KICKER Adm £5

Thur 31 Oct LICENSE TO DESTROY THE ROULETTES THE LUDES Adm £5

Fri 1 Nov Q AND NOT U MARTINI HENRY RIFLES THIS AIN'T VEGAS Adm £7

Sat 2 Nov GLUECIFER THE BLACK MADONNAS Adm £7

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GIG GUIDE

From Wednesday October 23 to Tuesday October 29

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 23

ABERDEEN Terra Diablo Lemon Tree 01224 642230
BELFAST Coldplay/Idlewild Odyssey 028 9073 9074
BLACKBURN Lightyear/Captain Everything King George's Hall 01254 582582
BRIDGEND Antimaniax Toll House 01656 647827
BRIGHTON The Polyphonic Spree/Athlete Concorde 2 01273 207241
BRISTOL The Jeevas Fleece & Firkin 0117 945 0996
Kosheen/Starecase Academy 0870 771 2000
CARDIFF Oceansize/Pablo Barfly 029 2066 7658
CHELTENHAM Down Parade Fish And Fiddle 01242 238001
COLCHESTER Adequate 7 Arts Centre 01206 500900
DERRY Simon Fowler Nerve Centre 028 7126 0562
GLASGOW British Sea Power/Tenderfoot/Redpath King Tut's 0141 221 5279
Lupine Howl Barfly 0870 907 0999
HANLEY Martin Grech/Mew/The Maker Sugarmill 01782 214991
HARLOW Pornorphans/Throat/Bardot/Flict Square 01279 305000
LEEDS Danko Jones Cockpit 0113 244 3446
DJ Shadow/Fingathing University, Union 0113 231 4236
Queen Adreena/Decoda New Roscoe 0113 246 0778
LEICESTER Bowling For Soup/Jesse James/Uncle Brian Charlotte 0116 255 3956
LIMERICK Sinead O'Connor University Concert Hall 00 3531 456 9569
LIVERPOOL Topteader/Alex Lloyd Royal Court 0151 709 4321
LONDON The Arienes/Alan Tyler Charing Cross Road Borderline WC2 020 7734 2095
Blak Twang Hackney Ocean E8 020 7314 2800
Domes Of Silence/The Mighty Uptight Highbury Corner Buffalo Bar N1 020 7359 6191
Electric 6/Black Madonnas/The Crimea Camden Barfly @ The Monarch NW1 0870 907 0999
Goldrush/Longview Camden Dingwalls NW1 020 7267 1577
The Herbaliser Charing Cross Road Astoria WC2 020 7434 0403
Hoggboy/Nu/Parva Highbury Corner Garage N5 020 7607 1818
Kinesthesia/The Mynah Birds/Gaudi Tottenham Court Road Metro Club W1 020 7437 0964
Lemon Jelly Aldgate East 93 Feet East E1 020 7247 6095
The Libertines Oxford Circus HMV W1 020 7631 3423
No Direction/Screamin' Stukas Croydon Cartoon 020 8239 1616
Seth Orton/Ed Harcourt Shepherds Bush Empire W12 0870 771 2000
Rock'n'Roll Machine/Josiah Notting Hill Arts Club W11 020 7460 4459
Transmissions Kentish Town Bull & Gate NW5 020 7485 5358
LOUGHBOROUGH Kathryn Williams Town Hall 01509 634913
MANCHESTER Blackalicious University, MDH 0161 275 2930
Buffseeds Night And Day Café 0161 236 1822
Queens Of The Stone Age/Millionaire Academy 0161 275 2930
Paul Weller Apollo 0161 242 2560
MIDDLESBROUGH Leaves Cornerhouse 01642 253053
NEWCASTLE The Kennedy Soundtrack University 0191 261 2606
NOTTINGHAM Fugazi/Wolves Of Greece/Twinkle Rock City 0115 941 2544
Alicia Keys Arena 0115 948 4526
PORTSMOUTH Soil/Skinlab/Sugarcoma Pyramids Centre 023 9235 8608
READING 4Ft Fingers/Whitmore/Gash/Mixtwitch Fez Club 0118 958 6839
SCARBOROUGH Violent Delight Murray's Bar 01723 503170
SHEFFIELD Licensed To Destroy Barfly 0114 278 7804
STOURBRIDGE Farse Rock Café 2000 01384 390918
SWANSEA Miss Black America University 01792 295485
WOLVERHAMPTON Kid Galahad Little Civic 01902 552121

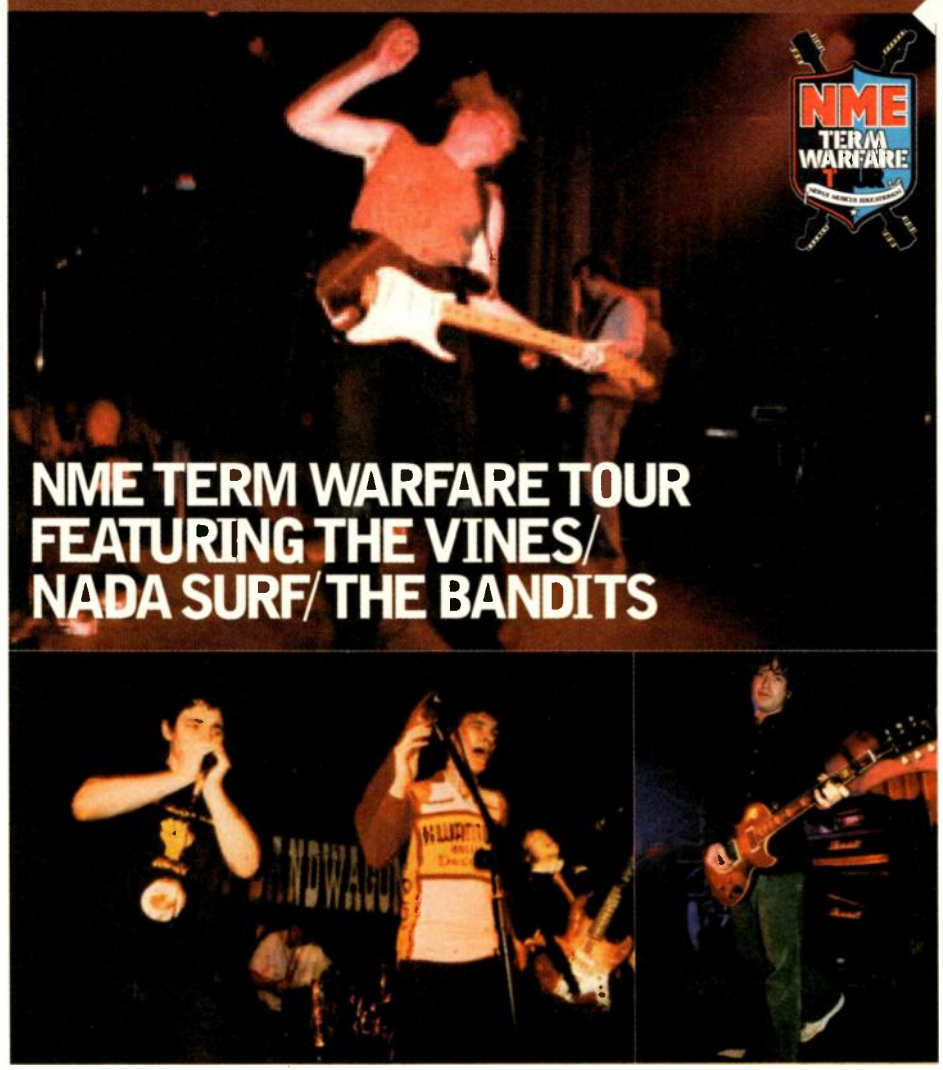
THURSDAY 24

ABERDEEN Brendan Benson/Medium 21 Lemon Tree 01224 642230
Fallen To Lava 01224 648000
ABERYSTWYTH Elvise University 01970 621700
BATH Lapsus Lingsus Moles 01225 404445
BELFAST Simon Fowler Limelight 028 9032 5942
BIRMINGHAM The Arienes Ceol Castle 0121 440 4278
The Vines/The Bandits (*NME* Term Warfare Tour) Academy 0121 262 3000
BRIGHTON Kathryn Williams Concorde 2 01273 207241
BRISTOL Puressence/Echobey Louisiana 0117 926 5978
BURY ST EDMUNDS Miss Black America Priors 01284 748941
CORK Sinead O'Connor Opera House 00 35321 270022
DUNDEE Terra Diablo Westport Bar 01382 200993
FOLKESTONE Antimaniax Stripes 01303 221819
GILLINGHAM Adequate 7 Beacon Court Tavern 01634 853186
GLASGOW Danko Jones King Tut's Wah Wah Hut 0141 221 5279
Tom Hingley & The Lovers Barfly 0870 907 0999
HULL My Deaf Audio Adelphi 01482 348216
LEEDS Leaves Cockpit 0113 244 3446
Queens Of The Stone Age/Millionaire University 0113 244 4600
LIVERPOOL DJ Shadow/Fingathing University 0151 256 5555
Hundred Reasons Barfly @ Masque 0151 707 6171
LONDON Alpinestars Old Street Cargo EC2 020 7613 7731
Blackalicious Camden Jazz Café NW1 020 7916 6060
The Business/Oxymoron/Beltones/Pistol Grip Tufnell Park Dome N19 020 7272 8153
Dog Toffee/VB Pack Camden Verge NW5 020 7485 2781
Hatch/Reptile King/Ursha Bloom/Rigsby Kentish Town Bull & Gate NW5 020 7485 5358
JJ72/Meiston (*NME* 5.0 Show) Kentish Town Forum NW5 020 7344 0044
Lemon Jelly Aldgate East 93 Feet East E1 020 7247 6095
The Lost Boys/Pump/Stag Highbury Corner Garage N5 020 7607 1818
Lupine Howl/Appliance Tottenham Court Road Metro Club W1 020 7437 0964
Oceansize/Pablo King's Cross Water Rats WC1 020 7436 7211
The Orchestra King's Cross Scala N1 020 7833 2022
Seth Orton/Ed Harcourt Shepherds Bush Empire W12 0870 771 2000
The Parkinsons/V-Twin/The Young Knives Camden Barfly @ The Monarch NW1 0870 907 0999
Soil/Skinlab/Sugarcoma Charing Cross Road Astoria WC2 020 7434 0403
UK Subs/AntiProduct Islington Marquee N1 020 7494 1449
Zodiac Mindwarp/Dum Dums Charing Cross Road Borderline WC2 020 7734 2095
MANCHESTER Electric 6/Mece Night And Day Café 0161 236 1822
Alicia Keys Evening News Arena 0161 930 8000
Kosheen/Starecase Academy 0161 275 2930
Queen Adreena/Decoda University, Union 0161 275 2930
The Selecter/Zen Baseball Bat Ashton Under Lyne, Witchwood 0161 344 0321
MIDDLESBROUGH Topteader/Alex Lloyd Town Hall 01642 242561
MILTON KEYNES Martin Grech/Mew Zaks 01908 315447
NEWCASTLE Crown Of Thorns Trillians 0191 232 1619
Ian McNabb University 0191 261 2606
NEWCASTLE UNDER LYME Sick On The Bus/No Direction/Screamin' Stukas Rigger 01782 616602
NORTHAMPTON Longwave Soundhaus 01604 250898
NORWICH Goldrush/Longview Waterfront 01603 632717
NOTTINGHAM Lightyear/Captain Everything Rock City 0115 941 2544
OXFORD The Jeevas Downstairs At The Zodiac 01865 420042
PETERBOROUGH Defenestration Met Lounge 01733 566100
Kid Galahad Park 01733 310383
SHEFFIELD Bowling For Soup/Jesse James/Uncle Brian Leadmill 0114 221 2828
Pornorphans/Throat/Bardot/Flict University 0114 222 8777
SOUTHAMPTON Supergrass/The Libertines/Rocket Science Guildhall 023 8063 2601
WOLVERHAMPTON Buffseeds Little Civic 01902 552121
Down Parade Planet 01902 421991
YORK Violent Delight Fibbers 01904 651250

FRIDAY 25

ABERDEEN My Deaf Audio Lava 01224 648000
ALDERSHOT Oceansize/Pablo/Mindwire West End Centre 01252 330040
BATH Lapsus Lingsus/Rock Of Travolta Moles 01225 404445
BELFAST Hundred Reasons Mandela Hall 028 9032 4803
BIRMINGHAM Queens Of The Stone Age/Millionaire Academy 0121 262 3000
BRADFORD Antimaniax 1 In 12 Club 01274 734160
BRIGHTON Puressence/Echobey Pavilion Theatre 01273 700747
BRISTOL Lupine Howl Louisiana 0117 926 5978
CARDIFF Supergrass/The Libertines University 029 2023 0130
COVENTRY Goldrush/Longview Colosseum 024 7655 4473
DUBLIN Asian Dub Foundation Ambassador Theatre 00 3531 456 9569
Coldplay/Idlewild Point 00 3531 836 3633
Fugazi/Connect Four Orchestra Red Box 00 3531 478 0166
Sinead O'Connor Vicar Street 00 3531 609 7788
DUNDEE Brendan Benson/Medium 21 Reading Rooms 0131 525 6700
EDINBURGH Longwave/Speedy West La Belle Angele 0131 225 7536
FOLKESTONE The Arienes Metropole Galleries 01303 244706
GLASGOW Electric 6 Nice'n'Sleazy 0141 333 9637
Fun Lovin' Criminals Barrowlands 0141 552 4601
Alicia Keys Clyde Auditorium 0141 248 3000
Ian McNabb King Tut's Wah Wah Hut 0141 221 5279
HIGH WYCOMBE Fallen To White Horse 01494 527672
LEEDS Blackalicious Warehouse 0113 246 8287
Opium/Barat Rondo/Vatican Jet Cockpit 0113 244 3446
LEICESTER Becca/Psychid Sumo 07855 473561
British Sea Power International Arts Centre 0116 253 8293
LIVERPOOL Danko Jones University 0151 256 5555
Lovecraft Barfly @ Masque 0151 707 6171
Queen Adreena/Decoda Stanley Theatre 0151 709 9108
LONDON Fletcher/Jerry Built Camden Verge NW5 020 7485 2781
JJ72/InMe/Meiston (*NME* 5.0 Show) Kentish Town Forum NW5 020 7344 0044
The Jon Spencer Blues Explosion Islington Marquee N1 020 7494 1449
Kosheen/Starecase Brixton Academy SW9 0870 771 2000
Minotaur Shock/J Xaverre/Junkboy Trafalgar Square ICA SW1 020 7930 3647
Naked Ruby/Deptford Beach Babes Kentish Town Bull & Gate NW5 020 7485 5358
No Direction/Screamin' Stukas Camden Underworld NW1 020 7482 1932
Seth Orton/Ed Harcourt Shepherds Bush Empire W12 0870 771 2000
Rock'n'Roll Machine/The Waistcoats/The 1-2-5/The Charles Napiers Tufnell Park Boston Arms N19 020 7272 8153
Sharpetone Camden Dublin Castle NW1 020 7485 1773
Ten Benson/Siamese/Moco 93 Feet East E1 020 7247 6095
The Ukrainians/Mystery Juice Charing Cross Road Borderline WC2 020 7734 2095

PICK OF THE WEEK



NME TERM WARFARE TOUR FEATURING THE VINES/ NADA SURF/ THE BANDITS

Kicking off our inaugural *NME* Term Warfare Tour, headliners The Vines *(pictured, top)* promise to deliver another startling performance, plus at least one new song in their set, along with all your favourites. How wild Craig Nicholls will become as the tour progresses is anybody's guess, but one thing's for certain; it's their last UK tour of the year, so do what you must for a ticket. Support comes from New York's melodic rockers Nada Surf *(below right)*, and beguiling Coral-esque Scousers, The Bandits *(below left)*. Join our annual autumnal assault when it hits Birmingham Academy (without Nada Surf) (October 24), Bristol Academy (26), Glasgow Barrowlands (27) and Manchester Academy (28).

The White Sport Camden Barfly @ The Monarch NW1 0870 907 0999
Wire/Scanner/Jimmy Canty Barbican Barbican Hall EC2 020 7638 8891
MANCHESTER Intentions Of An Asteroid Ashton Under Lyne, Witchwood 0161 344 0321
Lightyear/Captain Everything University, Hop And Grape 0161 275 2930
Soft Cell/Sio-Mo Academy 0161 275 2930
Tenji Girl/Pelithure Roadhouse 0161 228 1789
MILTON KEYNES Pornorphans/Throat/Bardot/Flict Woughton Centre 01908 660392
NEWCASTLE Topteader/Alex Lloyd City Hall 0191 261 2606
NORTHAMPTON Miss Black America/Parva Soundhaus 01604 250898
The Polyphonic Spree/Athlete Roadmender Centre 01604 604222
OLDHAM Sick On The Bus Castle 01706 882759
SHEFFIELD Dem Brooklyn Bums Corporation 0114 276 0262
Martin Grech/Mew Barfly 0114 278 7804
STOCKTON The Kennedy Soundtrack Georgian Theatre 01642 674115
SWINDON Down Parade Victoria 01793 535713
TUNBRIDGE WELLS 4Ft Fingers/Whitmore/Gash/Mixtwitch Forum 01892 530411

SATURDAY 26

ABERDEEN Tom Hingley & The Lovers Café Drummond 01224 624642
Sick On The Bus Lava 01224 648000
ARBROATH 999 Viewfield Hotel 01241 872446
BARROW IN FURNESS WORM/Stantface Forum 28 01229 820000
BATH Lupine Howl Moles 01225 404445
BOURNEMOUTH ThieGIRL Tregonwell Hall 01202 456456
BRADFORD Leafeater Empress 01274 393162
Lightyear/Captain Everything Rio 01274 735549
BRIGHTON British Sea Power Pavilion Theatre 01273 700747
Raging Speedhorn/Ill Nino Concorde 2 01273 207241
BRISTOL The Vines/Nada Surf/The Bandits (*NME* Term Warfare Tour) Academy 0870 771 2000
CAMBRIDGE Chris T-T/CS4/NPS Portland Arms 01223 357268
CARDIFF Pop Vandals/Maharishi/Harper Barfly 029 2066 7658
COLCHESTER Violent Delight Arts Centre 01206 500900
DUBLIN Danko Jones Whelans 00 3531 478 0766
Hundred Reasons Ambassador Theatre 00 3531 456 9569
Sinead O'Connor Vicar St 00 3531 609 7788
GLASGOW Brendan Benson/Medium 21 Barfly 0870 907 0999
Fun Lovin' Criminals Barrowlands 0141 552 4601
Terra Diablo King Tut's 0141 221 5279
HARLOW Dem Brooklyn Bums/Howard's Alias Square 01279 305000
HASTINGS Fallen To Crypt 01424 444675
HIGH WYCOMBE 4Ft Fingers/Whitmore/Gash/Mixtwitch White Horse 01494 527672
HULL Paul Weller Arena 01482 325252
LEEDS Longwave Cockpit 0113 244 3446
LIMERICK Fugazi/Cabbine Fiasco Savoy 00 35361 411611
LIVERPOOL The Polyphonic Spree/Athlete University 0151 256 5555
LONDON Benedictine Camden Underworld NW1 020 7482 1932
Dan Bern/Emma McGlynn Charing Cross Road Borderline WC2 020 7734 2095
Bowling For Soup/Jesse James/Uncle Brian Charing Cross Rd Astoria WC2 020 7434 0403
Cujo/Project Abner Camden Dublin Castle NW1 020 7485 1773
Down Parade/Project Mercury/Rochambo/Hoosten 500 Kentish Town Bull & Gate NW5 020 7485 5358
Forever Until October/Funeral For A Friend/Foldar/Orka Ladbroke Grove Subterania W10 020 8960 4590
Last Days Of April/Culture Industries Notting Hill Arts Club W11 020 7460 4459
Mr Shiraz Charing Cross Road Mean Fiddler WC2 020 7434 0403
Paprika Soul Camden Jazz Café NW1 020 7916 6060
The Pavers/Woolworthy Camden Verge NW5 020 7485 2781
Pornorphans/Bardot/Throat/Flict Kingston Peel 020 8546 3516
Rock'n'Roll Machine/The Divine Brown/Vai's Basement Tooting Castle SW17 020 8672 7018
The Seen/Turner/Chips Islington Hope'n'Anchor N1 020 7378 6095
MANCHESTER DJ Shadow/Fingathing Academy 0161 275 2930
Ian McNabb University, Union 0161 275 2930
MIDDLESBROUGH Four Star Mary Empire 01642 253553
NOTTINGHAM A/Seachange/Sikth Rock City 0115 941 2544
Electric 6 Social 0115 950 5078
OLDHAM Someryes/Tenji Girl Castle 01706 882759
OXFORD Oceansize/Pablo Bullingdon Arms 01865 244516
Rock Of Travolta Zodiac 01865 420042
PERTH Simon Fowler Twa Tams 01738 634500
SHEFFIELD The Jon Spencer Blues Explosion Leadmill 0114 221 2828
Leaves/Lunar Camels Barfly 0114 278 7804
Sagabobes/Harvey Arena 0114 256 5656
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CONTINUES PAGE 63

NEW BAND OF THE WEEK

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Wednesday 23

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Barfly @ The Monarch, 49 Chalk Farm Road, London NW1 (0870 907 0999), doors 7.30pm, £7 in advance/£8 on the door.

PHOTOGRAPHY: DEAN CHALKLEY/SANNA CHARLES/ANDY WILLSHER

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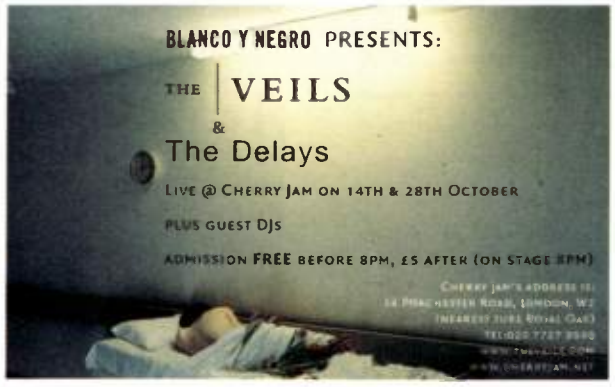
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Thu 24th Oct - Xfm X-posure LIVE! feat: **The Parkinsons + V-Twin + The Young Knives** (£8 adv)
Mon 28th Oct - **Douglas + Twofold + Lucky 13** (£5 adv)
Wed 30th Oct - **Kid Galahad + Terra Diablo + Matthew** (£6 adv)

barfly @ The Metro info@barflyclub.com
The Metro
19-23 Oxford Street, W1
(Nearest tube: Tot ct Rd)

Fri 1st Nov - **Q And Not U + Martini Henry Rifles + This Ain't Vegas** (£7 adv)

barfly liverpool.info@barflyclub.com
@ The Masque
90 Seel Street
Liverpool L1 4BH
LIVERPOOL 0151 707 6171

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barfly cardiff.info@barflyclub.com
Kingsway, Cardiff.
CF10 3FD
CARDIFF Tel: 02920 3[illegible]589

Mon 28th Oct - **Glenn Tilbrook + guests** (£10 adv)

barfly sheffield.info@barflyclub.com
Barfly @ Zero
45-47 Matilda Street
Sheffield S1 4QD
SHEFFIELD Tel: 0114 276 7[illegible]

Fri 25th Oct - **Martin Grech + Mew + Tommy Binks** (£5adv)
Sat 26th Oct - **The Leaves** (£4 adv)

barfly glasgow.info@barflyclub.com
250 Clyde Street,
Glasgow G1 4JH
GLASGOW Tel: 0141 204 5700

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Want the listings weekly? Just send a blank email to listings@barflyclub.com
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28th November
A
29th November
DISTURBED
1st December
THE DOVES
2nd December
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2nd December
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3rd December
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7th December
GOMEZ
8-9th December
BADLY DRAWN BOY
10th December
CRANBERRIES
10th December
BLONDIE + INXS
17th & 18th December
ROYKSOPP
21st December
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amanda@bspromotions.com

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Thurs 14th Nov - Bullingdon, Oxford
Sun 27th Oct - The Peacock, Gosforth
Mon 28th Oct - The Adelphi, Salford
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SUNDAY 27

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BIRMINGHAM Soft Cell/Sio-Mo Academy 0121 262 3000
BRIGHTON Miss Black America/Parva Freebutt 01273 603974
BRISTOL Biffy Clyro Fleece & Firkin 0117 945 0996
CAMBRIDGE Supergrass/The Libertines/Rocket Science Corn Exchange 01223 357851
CARDIFF Dem Brooklyn Bums Barfly 029 2066 7658
DERRY Fugazi/Tracer AMC Nerve Centre 028 7126 0562
DUBLIN Coldplay/Idlewild Point 00 3531 836 3633
EDINBURGH The Jon Spencer Blues Explosion Liquid Rooms 0131 225 2564
Queen Adreena/X>Y Venue 0131 557 3073
GLASGOW Four Star Mary King Tut's Wah Wah Hut 0141 221 5279
Sick On The Bus/Noxagt Barfly 0870 907 0999
The Vines/Nada Surf/The Bandits (*NME* Term Warfare Tour) Barrowlands 0141 552 4601
INVERNESS Simon Fowler Blue 01463 222712
LANCASTER JJ72/Melaton University 01524 65201
LEICESTER The Arienes/Bocca Charlotte 0116 255 3956
Kid Galahad Sumo 07855 473561
LIVERPOOL Sweatmaster/Of Arrowe Hill Barfly @ Masque 0151 707 6171
LONDON 4Ft Fingers/Whitmore/Gash/Mixtwitch Highbury Corner Garage N5 020 7607 1818
Alf Alpha/Cool Hand/Spectrum Camden Dublin Castle NW1 020 7485 1773
Antimaniax/Adequate 7 Camden Verge NW5 020 7485 2781
Blunt/Project Abner/Days Of Worth Kentish Town Bull & Gate NW5 020 7485 5358
The Folk Orchestra Brixton Windmill SW2 020 8671 0700
Tony MacAlpine/Virgil Donati/Philip Bynoe Camden Underworld NW1 020 7482 1932
Murder One/Johnny Truant/Three Stages Of Pain/Swamp Girl Camden Barfly @ The Monarch NW1 0870 907 0999
Pablo's Horse/Calliko/Hamfatter/Rainmaker Charing Cross Road Borderline WC2 020 7734 2095
The Polyphonic Spree/Athiete Shepherds Bush Empire W12 0870 771 2000
Queens Of The Stone Age/Millionaire Kentish Town Forum NW5 020 7344 0044
Bruce Springsteen Wembley Arena 0870 739 0739
Sulpher/Greenhaus/The Chaos Engine/Needleye Charing Cross Road Mean Fiddler WC2 020 7434 0403
Kathryn Williams Waterloo Old Vic SE1 020 7928 7616
Zeano/Strange/Arkie Covent Garden Rock Garden WC2 020 7836 4052
MANCHESTER The Kennedy Soundtrack Ashton Under Lyne, Witchwood 0161 344 0321
Leaves Night And Day Café 0161 236 1822
Raging Speedhorn/Ill Niño/Terrashima/Violent Delight University, MDH 0161 275 2930
Sugababes/H & Claire/Harvey Evening News Arena 0161 930 8000
MILTON KEYNES Kreator/Destruction Woughton Centre, Pitz 01908 660392
MOTHERWELL Toploader/Alex Lloyd Concert Hall 01698 302999
NEWCASTLE The Electric Soft Parade/Psychid University 0191 261 2606
NOTTINGHAM DJ Shadow/Death In Vegas Rock City 0115 941 2544
Paul Weller Arena 0115 948 4526
OXFORD Danko Jones Downstairs At The Zodiac 01865 420042
PETERBOROUGH Lightyear/Captain Everything Park 01733 310383
PORTSMOUTH My Deaf Audio Jongleurs 023 9229 8563
READING Pornorphans/Throat/Bardot/Flict Fez Club 0118 958 6839
WOLVERHAMPTON Puressence/Echoboy Little Civic 01902 552121

MONDAY 28

ABERDEEN Queen Adreena/X>Y Lemon Tree 01224 642230
BATH Adequate 7 Porter Butt 01225 425084
BELFAST JJ72/Melaton Ulster Hall 028 9032 3900
BRIGHTON Lincoln/Louis Eliot/Tom Baxter Komedia 01273 647100
BRISTOL Leaves Louisiana 0117 926 5978
CHELMSFORD Kid Galahad Army & Navy 01245 354155
CLEETHORPES Lightyear/Captain Everything Winter Gardens 01472 692925
CRAWLEY Fun Lovin' Criminals Leisure Centre 01293 553636
DERBY Fallen To Victoria Inn 01332 740091
DUBLIN Bowling For Soup/Violent Delight Temple Bar Music Centre 00 3531 670 9202
Alicia Keys Point 00 3531 836 3633
Beth Orton Vicar Street 00 3531 609 7788
DUDLEY Crown Of Thorns JB's 01384 253597
DUNDEE Toploader/Alex Lloyd Caird Hall 01382 434941
GLASGOW DJ Shadow/Fingathing Barrowlands 0141 552 4601
The Electric Soft Parade/Psychid QMU 0141 334 4568
Sugababes/H & Claire/Harvey Clyde Auditorium 0141 248 3000
HULL Noxagt/Elektrodiesel Adelphi 01482 348216
LEEDS Kathryn Williams City Varieties 0113 243 0808
LIVERPOOL The Jon Spencer Blues Explosion Stanley Theatre 0151 709 9108
The Kennedy Soundtrack/D-Fi/Terracide Barfly @ Masque 0151 707 6171
Pornorphans/Bardot/Throat/Flict University 0151 256 5555
LONDON Blusher/Stone Foundation/Shelby's Heart Charing Cross Road Borderline WC2 020 7734 2095
Douglas/Twofold/Lucky Thirteen Camden Barfly @ The Monarch NW1 0870 907 0999
Electric 6 Tottenham Court Road End WC1 020 7419 9199
Longwave King's Cross Water Rats WC1 020 7436 7211
Nils Petter Molvaer Islington Marquee N1 020 7494 1449
Queens Of The Stone Age/Millionaire Kentish Town Forum NW5 020 7344 0044
Scarlet Soho/Vincent Fiasco/Oh Rimbaud Kentish Town Bull & Gate NW5 020 7485 5358
Shenko Camden Dublin Castle NW1 020 7485 1773
Submarine/Tone Wizards/Macca Islington Hope'n'Anchor N1 020 7378 6095
Supergrass/The Libertines/Rocket Science Shepherds Bush Empire W12 0870 771 2000
The Veils/The Delays Royal Oak Cherry Jam W2 020 7727 9950
MANCHESTER The Shining University, Union 0161 275 2930
The Vines/Nada Surf/The Bandits (*NME* Term Warfare Tour) Academy 0161 275 2930
NEWCASTLE Raging Speedhorn/Ill Niño/Terrashima University 0191 261 2606
NORTHAMPTON Brendan Benson/Medium 21 Soundhaus 01604 250898
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Hundred Reasons/InMe/Kinesis UEA 01603 505401
NOTTINGHAM Doves/The Coral/Athlete Rock City 0115 941 2544
Lemon Jelly Social 0115 950 5078
Lock Up/Hatebreed/Midtown Rock City, Rig 0115 941 2544
SHEFFIELD 4Ft Fingers/Whitmore/Gash/Mixtwitch Boardwalk 0114 279 9090
Four Star Mary Barfly 0114 278 7804
SOUTHAMPTON British Sea Power Joiners 023 8022 5612
STOCKTON Puressence/Echoboy Georgian Theatre 01642 674115
SWANSEA Kreator/Destruction/Deranged Patti Pavilion 01792 654226
WOLVERHAMPTON Oceansize/Pablo Little Civic 01902 552121

TUESDAY 29

ABERDEEN Simon Fowler Lemon Tree 01224 642230
BELFAST Bowling For Soup/Violent Delight Queen's University 028 9032 4803
BIRMINGHAM The Jon Spencer Blues Explosion Academy 0121 262 3000
BOURNEMOUTH Paul Weller International Centre 01202 456456
CHELMSFORD The Kennedy Soundtrack Army & Navy 01245 354155
COLCHESTER Lincoln/Louis Elliot/Tom Baxter Arts Centre 01206 500900
DUBLIN Beth Orton Vicar Street
Kathryn Williams Spirit 00 3531 877 9999
FOLKESTONE Hundred Reasons/InMe/Kinesis Leas Cliff Hall 01303 253193
GALWAY JJ72/Melaton Leisureland 00 35391 521455
GLASGOW Fugazi/Eska/Senator Barrowlands 0141 552 4601
Puressence/Echoboy King Tut's Wah Wah Hut 0141 221 5279
Raging Speedhorn/Ill Niño Garage 0141 332 1120
GLENROTHES Toploader/Alex Lloyd Rothes Hall 01592 611101
LONDON The Briefs/Jarcrew Camden Barfly @ The Monarch NW1 0870 907 0999
British Sea Power Aldgate East 93 Feet East E1 020 7247 6095
El Camino Highbury Corner Garage N5 020 7607 1818
Kreator/Destruction/Deranged Camden Underworld NW1 020 7482 1932
Leaves Aldgate East Spitz E1 020 7392 9032
Little White Lie/Revenge King's Cross Water Rats WC1 020 7436 7211
Luna Camden Dingwalls NW1 020 7267 1577
Malcolm Middleton/Adem Royal Oak Cherry Jam W2 020 7727 9950
Ms Dynamite/Lamb Charing Cross Road Astoria WC2 020 7434 0403
Nada Surf/Arnold Great Portland Street International Student House W1 020 7631 8300
Ninety-Nine/The Lollies/Kicker Tottenham Court Road Metro Club W1 020 7437 0964
Part Chimp/Me Against Them Camden Dublin Castle NW1 020 7485 1773
Rehash/Templeton Peck/Dogzuki Kentish Town Bull & Gate NW5 020 7485 5358
Supergrass/The Libertines/Rocket Science Shepherds Bush Empire W12 0870 771 2000
Sweatmaster/Torqamada Highbury Corner Buffalo Bar N1 020 7359 6191
The Zutons Old Street 333 EC1 020 7739 5949
MANCHESTER The Electric Soft Parade/Psychid University, Union 0161 275 2930
Pornorphans/Throat/Bardot/Flict Roadhouse 0161 228 1789
Skindred University, Hop And Grape 0161 275 2930
Terra Diablo Night And Day Café 0161 236 1822
NEWCASTLE Dem Brooklyn Bums Trillians 0191 232 1619
NORTHAMPTON Kid Galahad Soundhaus 01604 250898
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Queens Of The Stone Age/Black Rebel Motorcycle Club/Vendetta Red Rock City 0115 941 2544
NUNEATON 4Ft Fingers/Whitmore/Gash/Mixtwitch Caddy Club 024 7637 4778
OXFORD Noxagt/Nought Downstairs At The Zodiac 01865 420042
PORTSMOUTH Athlete Wedgewood Rooms 023 9286 3911
SCUNTHORPE Lightyear/Captain Everything Baths Hall 01724 842332
SHEFFIELD Mohair/The Bridges Barfly 0114 278 7804
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A
Glasgow Barrowlands (November 18), Liverpool Lomax @ Nation (19), Newcastle University (21), Manchester Academy (22), Sheffield Octagon (23), Birmingham Academy *NME* Coca-Cola Show (24), Bristol Academy (26), Southampton Guildhall (27), Norwich UEA (28), London Brixton Academy (29)

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Cork City Hall (13), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6 2003). Acts include Aphex Twin/The Fall/Jim O'Rourke

RICHARD ASHCROFT
Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University, Mountford Hall (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Liverpool Royal Court (30), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10 & 11)

BLACK REBEL MOTORCYCLE CLUB
Glasgow Barrowlands (November 29), Dublin Olympia (30), London Shepherds Bush Empire (December 2), Leeds Blank Canvas (4), Birmingham Academy (5), Newcastle University Of Northumbria (8), Bristol Academy (9), Norwich UEA (10), Liverpool University (11)

BRIGHT EYES
Brighton Komedia (November 5), Leeds Joseph's Well (6), Glasgow King Tut's Wah Wah Hut (7), Belfast Queen's University (8), Dublin Whelans (9), Manchester Night And Day Café (11), London Camden Dingwalls (12), London WC1 ULU (December 7)

THE D4
Portsmouth Wedgewood Rooms (November 20), Cardiff Barfly (21), Nottingham Rock City (23), Birmingham Edwards No.8 (24), London WC2 Mean Fiddler (25), Leeds Joseph's Well (27), Manchester University (30)

DEDBEAT 3
Hemsby Pontin's Holiday Village (November 8-10). Acts include Gonzales/Fingathing/The Bays/Mike Paradinas

DOVES
Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19 & 20), Sheffield Octagon (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter University (29), Norwich UEA (December 1), London Brixton Academy (2 & 3), Cambridge Corn Exchange (5), Cardiff University (6), Manchester Apollo (7 & 8), Dublin Olympia (13)

THE ELECTRIC SOFT PARADE
Sheffield Leadmill (October 30), Wolverhampton Wulfrun Hall *NME* Coca-Cola Show (31), Southampton University (November 2), Norwich Waterfront (3), Bristol University (4), London Shepherds Bush Empire *NME* 5.0 Show (5), Oxford Zodiac (8), Brighton Concorde 2 (9), Brighton Level (10)

FOO FIGHTERS
Manchester Evening News Arena (November 16), Newcastle Telewest Arena (17), Birmingham NEC (19), Cardiff International Arena (20), London Wembley Arena (22 & 23), Glasgow SECC (25)

GOMEZ
Swansea Brangwyn Hall (November 25), Nottingham Rock City (26), Glasgow Barrowlands (28), Leeds University (30), Middlesbrough Town Hall (December 1), Blackburn King George's Hall (2), Wolverhampton Civic Hall (3), Oxford Brookes University (5), Folkestone Leas Cliff Hall (6), London Shepherds Bush Empire (8-9)

HUNDRED REASONS
Southampton Guildhall (October 30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

IDLEWILD
Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17)

JJ72
Cork Savoy (October 31), Dublin Olympia (November 1), Tramore South (2), Liverpool University (4), Newcastle University (5), Norwich UEA (6), Leicester De Montfort University (8), Sheffield University (9), Cardiff University (11), Leeds Metropolitan University (12), Wolverhampton Wulfrun Hall (13)

MANIC STREET PREACHERS/IAN BROWN
Cardiff St David's Hall without Ian Brown (November 18), Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavillons (14), Cardiff International Arena (15 & 16). All dates except Cardiff St David's Hall and Dublin are *NME* 5.0 Shows

MORRISSEY
Birmingham Academy (October 30), Bradford St George's Hall (31), Blackburn King George's Hall (November 2), Glasgow Barrowlands (3), London Brixton Academy (5)

THE MUSIC
Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NICKELBACK
Brighton Centre (November 23), Sheffield Arena (25), Newcastle Telewest Arena (26), Birmingham NEC (28), Cardiff International Arena (29), Manchester Evening News Arena (December 1), London Wembley Arena (2), Dublin Point (4)

NME BRING IT ON NIGHT: CAVE IN
Edinburgh Citrus (November 24)

NME COCA-COLA SHOW: GROOVE ARMADA
Birmingham Academy. (December 3)

NME COCA-COLA SHOW: SUGABABES
London King's Cross Scala (November 11)

NME TERM WARFARE TOUR: THE VINES/NADA SURF/THE BANDITS
Nottingham Rock City with The Vines/The Libertines/Hoggboy (October 30), Cambridge Corn Exchange (November 1), London Shepherds Bush Empire (2-4). Rocket Science support (4)

OASIS
Glasgow Braehead Arena (November 13 & 14), Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

PINK
Manchester Apollo (November 5), Dublin Point (6), Birmingham Academy (11), London Brixton Academy (12)

PRIMAL SCREAM
London Brixton Academy (December 6 & 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17). Black Rebel Motorcycle Club support in London (7)

PUBLIC ENEMY
London WC2 Astoria (November 20)

PULP/THE KILLS/ROYKSOPP/THE BEES
Rotherham Magna Science Adventure Centre (December 14)

QUEENS OF THE STONE AGE
Southampton Guildhall (October 31)

RAGING SPEEDHORN
Wolverhampton Wulfrun Hall (October 30), Exeter University, Lemon Grove (31), London WC2 Astoria (November 1), Nottingham Rock City (2), Bristol Academy (3)

RED HOT CHILI PEPPERS/THE MARS VOLTA
Glasgow SECC (March 5), London Docklands Arena (8 & 9), Manchester Evening News Arena (11 & 12)

ROYKSOPP
Glasgow Barrowlands (December 13), Newcastle University (15), Birmingham Academy (18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy (21)

JOHN SQUIRE
Belfast Limelight (January 24), Dublin Ambassador Theatre (25), Aberdeen Music Hall (27), Glasgow Barrowlands (28), Newcastle University Of Northumbria (30), Leeds University (31), Manchester Ritz (February 2 & 3), Birmingham Academy (5), London Shepherds Bush Empire (6)

THE STREETS
Nottingham Rock City (October 31), Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University (2), Manchester Academy (4), London WC2 Astoria (5). All dates except Nottingham are *NME* 5.0 Shows

SUPERGRASS
London Shepherds Bush Empire (October 30)

THE THRILLS
Dublin Temple Bar Music Centre (November 8)

UNDERWORLD
London Brixton Academy (November 1 & 2), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (13 & 14), Manchester Apollo (15), Birmingham NEC (16)

XZIBIT
Manchester Academy (November 6), Dublin Ambassador Theatre (7), Glasgow Barrowlands (8), London Kentish Town Forum (9)

Following an emotionally charged return at the Reading and Leeds festivals, Feeder's new album 'Comfort In Sound' has a heavier, more mature feel than previous records, with an engaging mixture of raucous rock, moving balladry and memorable melodies. With old friend Mark Richardson on sticks duty, Feeder head out on their biggest tour to date calling at Dublin Ambassador Theatre (February 7), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Exeter University (5), Bristol Colston Hall (6) and London Brixton Academy (7).

PHOTOGRAPHY: ANDY WILLSHER

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OUT NOW

NME Originals

THE GENUINE ARTICLE

LIVE CLUB GUIDE

From Wednesday October 23 to Tuesday October 29

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email ONLY to kieran_wyatt@ipcmedia.com. Please don't include any attachments. Your details should reach the clubs editor at least three weeks before the cover date

WEDNESDAY 23

BRIGHTON

ANCIENT GOLD: Classic hip-hop, ragga, R&B and d'n'b. Volks, Madeira Drive, 10pm-2am, £3 (£2 concs).

LONDON

KIPPERED: Leftfield breaks, wonky pop and more. Inigo, 642 Wandsworth Rd, SW8, 7pm-late, free.

SILICON TEENS: Future electro with disco slut fringes. Cherry Jam, 58 Porchester Rd, W2, 6pm-2am, free before 8pm then £5.

THURSDAY 24

BIRMINGHAM

THIS IS NORMAL: Hi-fi, lo-fi, no-fi indie, free art and alt.soundz. Chameleon Bar, Ludgate Hill, 9pm-late, £1 before 10.30pm then £2.

LONDON

CATSKILLS: Brighton cats with all manner of vinyl shapes. Embassy, 119 Essex Rd, N1, 7pm-11pm, free.

CLEAN UP: Rare grooves, reggae, funk, hip-hop and more every week. Elbow Room, 89 Chapel Market, N1, 9pm-2am, free.

DFX: Dubplate heaven on the d'n'b tip. Bug Bar, The Crypt, St Matthew's Church, SW2, 7pm-late, free before 10pm then £3.

MOVEMENT: A bona fide hardcore drum'n'bass institution. Bar Rumba, 36 Shaftesbury Avenue, W1, 9pm-3am, £6 (£5 NUS or before 11pm).

YO YO: Marc Hare and Andre King with house and hip-hop. Cherry Jam, 58 Porchester Road, W2, 6pm-2am, free before 8pm then £6.

NOTTINGHAM

SUNGLASSES AT NIGHT: Synthetic disco, and machinified funk-pop. Moog, Newdigate St, Canning Circus, 8pm-12midnight, free.

FRIDAY 25

CARDIFF

HUSTLER SHOWCASE/SILENT RUNNING: Future funk, deep house and hip-hop over two floors – tonight's guest is Tony Vegas. Club Ifor Bach, 11 Womanby St, 10pm-3am, £8.

EDINBURGH

TROUBLE AT THE BLUENOTE: Hip-hop, jazz-funk, broken beats, tech house and other sonic gems. Beat Jazz Basement, Chambers St, 8pm-3am, £2 before 12midnight then £4.

GLASGOW

NATIONAL POP LEAGUE: Indie-pop, C86 and post-punk throwback. Woodside Social Club, 9pm-2am, £2 before 10.30pm then £3.

LEEDS

SUPERCONDUCTOR: Steve Rachmad (Tresor) and the future of the electronic underground. Think Tank, Call Lane, 10pm-3am, £7 before 11pm then £9.

LONDON

COMESHAKETHEWHOLE SOUTH: Maurice Fulton, Ewan Pearson (Mass), Stan Fontan and the Psychonauts break it down. Crash, 66 Godding St, SE11, 10pm-4am, £7 before 11pm then £9.

DIRTY WATER CLUB: Garage-rock, '60s beat-pop, punk and live bands. Harpers Bar, The Boston Arms, 178 Junction Rd, N19, 8.30pm-2am, £6 (£5 concs).

FABRICLIVE: DJ Hype, Zinc, Pascal, Adam Freeland and more mash up the breakbeat science. Fabric, 77a Charterhouse St, EC1, 9.30pm-5am, £12 (£10 NUS).

MADRUGADA: Deep and fat tuneage from Frank Tope, Mike Monday, Matt Skinny and others. District, 19 Amhurst Rd, E8, 7pm-2am, free before 10pm then £3.

NICE NICE: Erotic mix of hip-hop, party tunes and cool breaks. Embassy, 119 Essex Rd, N1, 8pm-1am, free before 10pm then £4.

RENEGADE POP: Jacques Lu Cont, Ladytron and more with electro, house, punk, trash and bootlegs. 333, 333 Old St, EC1, 10pm-5am, £5 before 11pm then £10.

RHYTHM METHOD: Deep house, electro and breaks. Vibe Bar, 91 Brick Lane, E1, 7pm-1am, free before 8pm then £3.

SPUTNIK: Alternative eclectic with indie, block rockin' beats and rockish dance. Monarch, 49 Chalk Farm Rd, NW1, 10.30pm-2am, £5.

MANCHESTER

INTERGALACTIC FUNK: Dave Angel and Jel Ford with fierce dancefloor action. Music Box, 65a Oxford St, 10pm-5am, £10 (£8 NUS).

TRIBAL SESSIONS: All shades of twisted grooves and hard'n'funky techno. Sankey's Soap, Jersey Street, 10pm-3am, £7-10.

SATURDAY 26

BRIGHTON

DETOURNEMENT: Garage-punk, electroclash, krautrocking beats and maverick pop. The Joint, 37 West St, 10pm-2am, £5 (NUS £4).

OUR THING: Breaks, funk, soul and hip-hop. Volks, Madeira Drive, 10pm-2am, £6.

LEEDS

FUNKFACE: Beats, breaks, soul, d'n'b, pop and more. The Fav, Springfield Mount, 10pm-2am, £5.

LIVERPOOL

LIQUIDATION/UPTIGHT: Underground sounds, '60s garage, lost classics and R&B. Le Bateau, Duke St, 10pm-3am, £4.

LONDON

AFTER SKOOL CLUB: Throw the indie rulebook out the window. The Quad, 3 Houghton St, WC2, 10pm-3am, £6 (£5 NUS).

CASINO ROYALE: Roulette'n'rock'n'indie celebration with DJs and five bands. Monarch, 49 Chalk Farm Rd, NW1, 8pm-2am, £7.

COOKIN': Hip-hop, downtempo jazz funk and soul beats. Bridge & Tunnel, 4 Calvert Avenue, E2, 7pm-2am, free before 9pm then £3.

FABRIC: Tech house, techno and creamy funk at their third birthday. Fabric, 77a Charterhouse St, EC1, 10pm-7am, £15 (£12 NUS).

FUNKIN PUSSY: Blitzin' hip-hop, funk and B-boy breaks. Africa Centre, 38 King St, WC2, 10.30pm-3am, £8 (£6 concs).

LONDON XPRESS: Widescreen dancefloor rumble. 93 Feet East, 150 Brick Lane, E2, 8pm-2am, £5 before 9.30pm then £10.

STAY BEAUTIFUL: Electro-futurism, classic punk, trashy pop and quality indie, with The Parkinsons (live). Islington Bar, 342 Caledonian Rd, 9pm-2.30am, £6 (£5 NUS).

SUNDAY 27

LONDON

ARTHUR BAKER'S SUNDAY JAM: Eight-ball, papers, footie, shots and Baker's comedown treats. Freddy Fresh guests. Elbow Room, 89 Chapel Market, N1, 12noon-10.30pm, free.

CRASH & BURN: New Orleans R&B, Philly funk, Latin and dancehall jazz. Vibe Bar, 91 Brick Lane, E1, 1.30pm-5.30pm, free.

ROCKTRONICA: Zombie movies, kung fu visuals and a Sunday dukebox connecting Autechre to AC/DC. The Loft, 57 Rupert St, W1, 5pm-10.30pm, free.

STONED ASIA MUSIC: Pathaan and guests with global grooves and worldy chillum. 11-13 Market Place, W1, 6pm-11pm, free.

TERRA FIRMA: Reggae, dub, poetry and hip-hop in celebration of Black History Month. Subterania, 12 Acklam Rd, W12, 5pm-12midnight, £2.50 before 7pm then £5.

MONDAY 28

CAMBRIDGE

FAT POPPADADDYS PUSSYCAT CLUB: Hip-hop, indie, northern soul, disco and student mash-up. Fez Club, Market Passage, 9pm-2.30am, £1-4.

LONDON

TRASH: Erol and James with indie grooves and giveaways galore. The End, 16a West Central Street, London, WC1, 10pm-3am, £4.

CLUB OF THE WEEK

Party on with your conscience intact at this benefit night in aid of Cancer Research UK's Breast Cancer Awareness Month (all proceeds go to the charity). Big names on the tech house circuit like Pure Science, Richard Grey (aka Mr C), Jane Fitz (Wiggle), J Jeff and Asad Rizvi will be locking down their grooves in sexy style at this ace cosy and intimate bar-club space. Thursday 24 at Herbal, 12 Kingsland Rd, London, E2, 7.30pm-2am, £5.

TUESDAY 29

BRIGHTON

PORNO: Hip-hop, funk and innuendo. The Joint, West St, 10pm-2am, £4 (£3 concs).

ROOTS GARDEN: Rockin' reggae session with Roots Hitek. Jazz Place, 10 Ship St, 10pm-2am, £2 before 11pm then £3.50.

LONDON

FUNFAIRS & HEARTBREAK: The proper alternative, from Spector to The Clash, Strokes to Screamin' Jay Hawkins. The Shebeen, 183 Acton High St, W3, 7.30pm-2am, £3.

MUSIC EXPRESS: Nuphonic soundclash joining the dots between hip-hop, house, funk and disco. Edward Adoo guests. Bridge & Tunnel, 4 Calvert Avenue, E2, 7pm-12midnight, free.

PHOTOGRAPHY: JOE PLIMMER

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040	Placebo
041	Primal Scream
042	Prodigy
043	Pulp
067	Queens Of The Stone Age
044	Radiohead
045	REM
046	Slipknot
047	Snoop Dogg
048	Britney Spears
049	Spiritualized
050	Starsailor
051	Stereophonics
068	The Streets
052	The Strokes
053	Suede
054	Sum 41
055	Super Furry Animals
056	Supergrass
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WRH

BACK TO BASICS

Turntables, samples? Pah! Raging Speedhorn prefer to keep it simple

Raging Speedhorn stick two fingers up to fancy production

PHOTOGRAPHY: DAVID TITLOW

Uncompromisingly heavy and brutally thuggish, 'We Will Be Dead Tomorrow' by Raging Speedhorn stands as a monolithic testament to the power of the riff. Not that the Speedhorn have a clue how it all happened.

"It's producers," declares Frank Regan, one of the band's two vocalists. "Joe Baresi, he mixed it. It's all in the mix. That part, I don't know anything about, we just leave it to the professionals to make it sound good. That's what they're there for."

"The biggest gripe on the first record was that it wasn't mastered very loud," suggests guitarist Gareth Smith. "We wanted this record so loud that you couldn't turn it down. It had to be mastered as loud as possible without it cracking up, especially as 'The Hate Song' was the first song and started with Frank's vocal. It had to hit you – it had to blast out of the speakers."

The recording, however, wasn't simply a case of blindly turning the amps up to 11 and letting the producer sort it out.

"You've got to fuck around to get sounds," says Frank. "It's different when you go into the studio. If you just plug in, it might sound good from the amp, but in the control room it could sound shit. So you've got to fuck about for ages to try and get a good guitar sound, a good bass sound and a good drum sound."

Did you experiment a lot, then?

"We didn't go overboard and go all wanky with loads of effects. We just tried to put a little more in the mix than the first album."

"Live, it's just plug in and go," adds Gareth. "On the record, we used the wah and a Small Stone *(phase shifter)* pedal to fatten the sound a bit, especially when we did stuff with single notes instead of full chords."

One constant, however, was the Marshall amp.

"What we used mostly were our *(Marshall JCM)* 2000 and 800 heads," says Gareth. "That's what we use live and that's what we used for most of the record."

"It's just the sound of rock," announces Frank. "It's the Hendrix, it's the Jimmy Page... it's when men were men and amps were amps. You wouldn't catch Pete Townshend using a Mesa Boogie, would you?"

As for a super-slick Pro Tools-enhanced production job *à la* Linkin Park, Raging Speedhorn simply weren't interested.

"A lot of these American bands have lost the soul," says Frank. "You don't need all these effects and bullshit to sound good. A lot of the original guys that started rock had nothing, and all these bands are trying to imitate it using a lot of processed stuff. They should just buy an old amp and a guitar and fucking play some riffs. John Bonham didn't go in there for hours, tweaking it, going, 'It's not right'. He just went in and banged it out."

"He was like, one take and, 'Is that alright? Fine, I'm off to the pub,'" adds bassist Darren Smith.

"Yeah, fuck this Yank shit and their Mesa Boogies," says Frank.

"Where," concludes Darren, "is the fun in that?"

Owen Hopkin

TESTING TESTING

Drum techs' heaven – the Roland TD-6K

£1,148

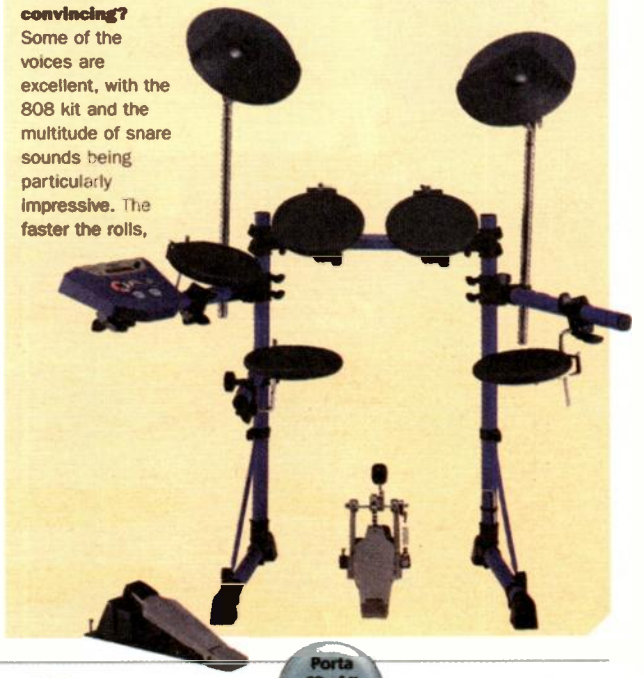
★★★

Electronic drums? Weren't they big in the '80s?
Not this sort of kit. This is Roland's TD-6K, the most 'affordable' set in their highly feted V-Drums range and a darn site more sophisticated than those hexagonal monstrosities of yore. What you get here is the choice of 99 drumkits, an option of assembling your own kit from 1,024 sounds and, of course, a volume pot that'll keep you in favour with the neighbours regardless of how hard you smack them.

But does it sound convincing?
Some of the voices are excellent, with the 808 kit and the multitude of snare sounds being particularly impressive. The faster the rolls, however, the more the limits of the sampling technology become apparent. You could also say the rubber pads don't play anything like normal drums and don't really match their sensitivity either.

Aren't you just nit-picking?
Possibly, because there are plenty of good things to say about the TD-6K. It's fully MIDI-ed up, and its ease of use, editing facilities and the six-track sequencer are also commendable. It is, undoubtedly, a sophisticated bit of kit, with a price tag to match.
Owen Hopkin

Info: www.roland.co.uk



HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

Scirroco Works: liable to be rubbish

SCIRROCO WORKS
Harmless Liability EP

"This is a band with a problem: they are just too good to go unnoticed..." No they aren't. Scirroco Works are the kind of ambitiously flaccid arrangement that you'd be hard-pushed to notice if you were pissing on it. They play too fast, have silly riffs and predictable percussion: quite possibly the only conspicuous thing about them.

Info: 01665 603600

NEON BOMB
Danger – Highly Explosive Rock'n'Roll!

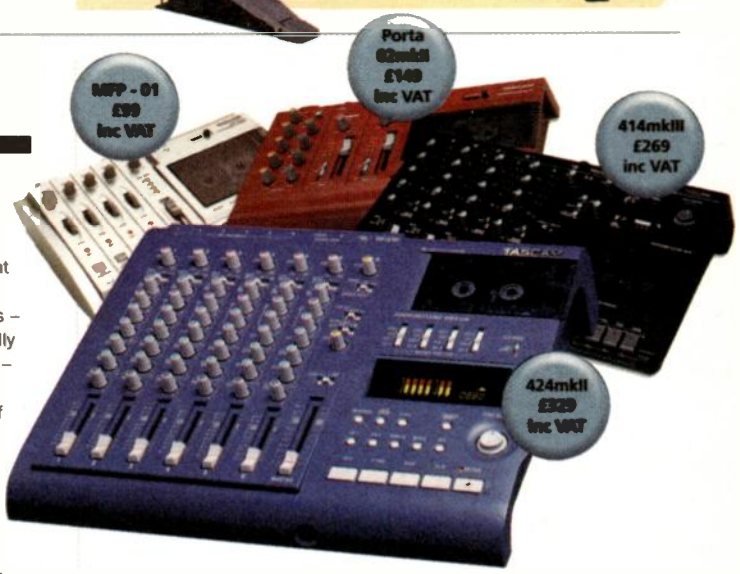
Anything heralding itself thus invariably isn't, in much the same way that anything with the words 'luxury', 'quality' or 'authentic' on the packaging is always the opposite. Neon Bomb claim to meld "catchy pop melodies with the energy and sheer adrenaline rush of '70s punk", when really they should be firmly ensconced in the nearest pub doing Clash covers. But then, that's probably exactly what they meant.

Info: neonbomb@hotmail.com

WILLIAM BASHFORD
Get Cained

"Since producing this CD I have written an album using just samples from porn films." This is Willie's first attempt at using his computer to make music. Evidently he couldn't find the button marked 'music' but made full use of the keys that make sounds like passing electronic kit cars. The songs – or shall we call them musically void collections of samples? – have titles like 'Dawson's Creek Is Crap' and 'Songs Of Praise', but my particular favourite is 'You Can't End A Sentence With With'. William asserts that this is intended for the period immediately after consuming "large amounts of skunk and Moroccan black", but really, that's ambitious: you'd need major hallucinogens to conjure up anything worth listening to here. You'd be better off dropping a blotter and listening to the microwave.

Info: 01622 715874



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410018	Exorsist	Theme	410039	Paul Weller	Its Written In The Stars	410061	Garbage	Shut Ya Mouth
410020	Guns And Roses	Sweet Child Of Mine	410040	Pheonix Nights	Theme	410063	Oasis	Little By Little
410023	Kelly Osbourne	Papa Dont Preach	410041	Pink	Just Like A Pill	410064	Oasis	She Is Love
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59160	Marilyn Manson : Tainted Love	59296	Metallica : One	59235	Iron Maiden : Run To The Hills	59669	Nirvana : Smells Like Teen Spirit
59537	Red Hot Chilli Peppers : By The Way	50925	ACDC : Back in Black	59073	Foo Fighters : The One	50138	Led Zepplin : Kasmir
59133	Lost Prophets : Fake Sound Of Progress	57331	Alien Ant Farm : Smooth Criminal V2	59574	Ozzy Osbourne : Gets Me Through	59668	NERD : Rockstar
59129	Nickleback : How You Remind Me	50140	Limp Bizkit : Rollin	59038	Marilyn Manson : Tainted Love	50123	Foo Fighters : This Is A Call
50131	Korn : Blind	59157	Jimmy Eat World : The Middle	50129	Jimmy Hendrix : Foxy Lady	59583	Red Hot Chili Peppers : Under The Bridge
59140	Linkin Park : Points of Authority	59324	Green Day : Time of Your Life	50161	Smashing Pumpkins : Bullet with Butterfly Wings	59250	Prodigy : Outer Space
59062	Nickleback : How You Remind Me	59486	Papa Roach : She Loves Me Not	50158	Red Hot Chilli Peppers : Love Rollercoaster	59538	Rammstein : Mutter
59134	Korn : Freak On a Leash	59154	Muse : New Born	54390	Limp Bizkit : My Way	59664	Green Day : Basket Case
59150	Sum 41 : Motivation	59709	MTV JACKASS THEME	58935	Staind : Its Been A While		
58311	SUM 41 : Fat Lip	59152	Deftones : Back To School	80283	Offspring : Original Prankster		
59822	Puddle Of Mudd : She Hates Me	59340	Puddle Of Mudd : Blurry	50106	Blur : Song 2		
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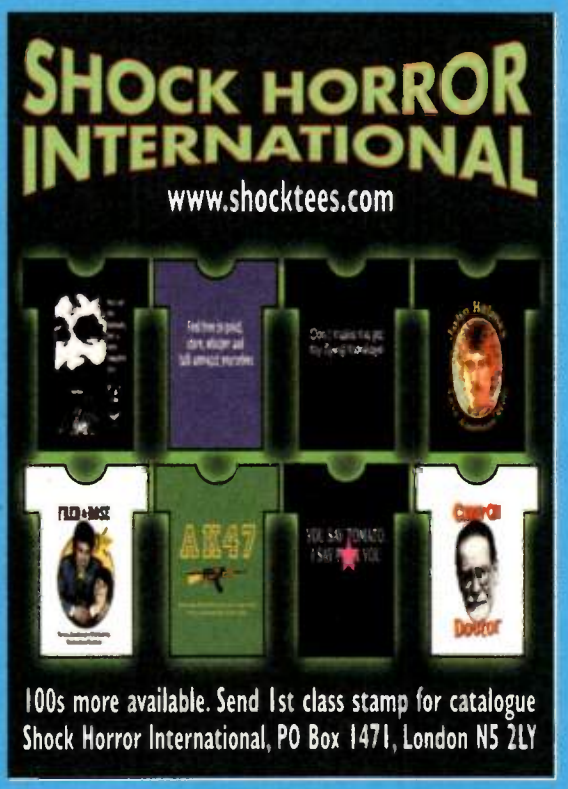
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Matt: 07759 608003

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2 BRILLIANT GUITARISTS wanted for band to collaborate on existing songs, play gigs, record, get signed. Hendrix, Stones, Lizzy. 07950 698785

A BASSIST & drummer wanted for new band. Hendrix, Chili Peppers , Led Zep, Free, Beatles, Stones, Oasis. Passion, commitment, ambition. 07950 698785

ACOUSTIC GUITARIST/ SONGWRITER seeks female vox, guitarist, bass, drums for acoustic, folky, electric, groove driven, beautiful tunes. London 0774 8866 136.

ALTERNATIVE ROCK BAND require bassist A.S.A.P. Two showcases waiting - A+R attending - featuring on matchbox recordings this month. Got Drive? 07944 913 882.

AMAZING BAND WITH universal music interest need drummer and keyboardist. Pop/ rock, Manics, U2, Verve. Vik @ 07881 815819 Dave @ 07816 334603

BAND MEMBERS WANTED by rock/pop female solo artist with management drummer guitarist female bassist keyboardist who can play 2nd guitar. Auditions! (0208 463 0979)

BASS PLAYER NEEDED influences Neil Young, Elliot Smith, Jeff/ Tim Buckley. Gigs and recording waiting for December release. Christian 07811 281066

BASSIST AND DRUMMER wanted by band impressed by Smiths, REM, Mogwai, PJ Harvey, Peaches. Tel: Richard 07905 606261 or email: e-poknews@hotmail.com

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BASSIST AND ANALOGUE SYNTH wiz for sample based rock-band, tours, management waiting, influences Soulwax, QOTSA, BRMC, Pumpkins. Call Ben 0207231 0372.

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BASSIST WANTED BY guitar/ vocals/ drums. V.original, melodic songs. No-one's doing what we're doing. Quick learner, musicianship, creativity essential. 020 8299 6589.

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DRUMMER REQUIRED BY Sutton based rock band with Beatles influences for gigs and recordings. Contact Warren on 020 8644 8987

DRUMMER URGENTLY NEEDED Croydon band. Influences: Muse, Soundgarden, Verve, Doves. Studio waiting, top management deal. Call Dan: 0781 7617203

DRUMMER WANTED FOR rock n' roll band. Industry interest gigs. Must have transport, pro attitude. Influences: Supersuckers, Hellacopters, AC/DC 020 8341 4511

DRUMMER WANTED FOR Brighton based band. 25 plus. Surf noir/ rockabilly. Gretschen, Hofner, Horton Heat, Cramps, Mazzy Star. Call 01273 620805

DRUMMER WANTED URGENTLY for London based female fronted band currently gigging 07811 323632, 020 8542 5827

DRUMMER WANTED BY band, Supergrass, Bowie, Elastica. Lots of material, industry interest ready to gig u-25 commitment essential. James 020 72676956

FEMALE VOCALIST WANTED by songwriter guitarist for collaboration original melodic pop/ rock retro/ contemporary. Tel: Les 020 7924 9403

GREAT ROCK SINGER/ SONGWRITER seeks musicians form/ join London rock band. 19-26 no timewasters. Rock, hard & heavy. Jesse 07950 175558 jesusinxxx@hotmail.com

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LEAD GUITARIST NEEDED for colourful rock band. Think Placebo, Mansun, Republika with glammy edge! image essential 18-25 London 07732 737229

LYRICS WITH CONTENT already written. Music to put on them, still searching for. Contact acos_ro@yahoo.com

ORIGINAL MATERIAL WRITTEN singer needs guitarist, bassist, drummer to add their touch. Stones to Doves influences. Jonathan, North London 07789 483275

PIANIST REQUIRED BY downbeat Peel- championed band. Second LP in progress. Tindersticks, Low, etc. London based Dominic 020 7813 5904

PRODUCER/ MUSICIAN/ PROGRAMMER with own studio wanted, for collaboration with powerful female singer-songwriter, Tori Amos, Skunk Anansie, Carla 020 7226 3893

PUNK-ROCK GUITAR/ SONGWRITER drummer + bassist wanted for female singer/songwriter with attitude, passion, ambition image necessary. Major label interest London call 020 8676 8460

ROCK BASS PLAYER wanted for London based band, into Stone Temple Pilots, Alice in Chains, Soundgarden.07939 168266.

ROCK N' ROLL DRUMMER urgently wanted (18-30) to complete band. Waltham Cross area. Influences? bring your own 07890 741199

SINGER/ RAPPA WANTED musician, drummer into darkgroove. K.Dorfmeister, Cinematicorchestra, Massive Attack own rehearsal space. Class material ready to go 020 8800 4391

SINGER/ SONGWRITER NEEDED for new project. English style. Contacts and studio. Coldplay, Stones, REM, Bjork. Must be talented. Chris 07769 504882

SINGER SONGWRITER SEEKS band members for writing/ performing. Surrey based. Influences Beatles, White Stripes, Nirvana. Call Gordon on 01252 711996

SONGWRITER SEEKING MUSICIANS for trip - hop rock project. Influences: Radiohead, Portishead, Air. Visit: http:\\williambayson.tripod.com

UNIQUE FEMALE SINGER seeks musicians to form band. Guitar bass drums. Influences, No Doubt, Pink. N.London, call Steve 07973 151553

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DRUMMER AVAILABLE VERSATILE tour recording experience click friendly, good attitude and image. 37 top equipment own studio 07788 660343

DRUMMER SEEKS BAND influences: Pixies, Nirvana, Foo Fighters, many more, call Kevin Junior 020 8665 0760 South London

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GOOD LEAD GUITARIST with relevant experience available for paid tour with name artist/ band. GSOH and easy to work with. 01206 298 918.

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GUITARIST LOOKING TO join gigging rock band. Very fast learner, greater Manchester area. E-mail davidfraser42@hotmail.com

LEAD GUITARIST LOOKING for alternative rock band. Influences: Soundgarden, Marilyn Manson, P.J Harvey. Call John, 01438 218037

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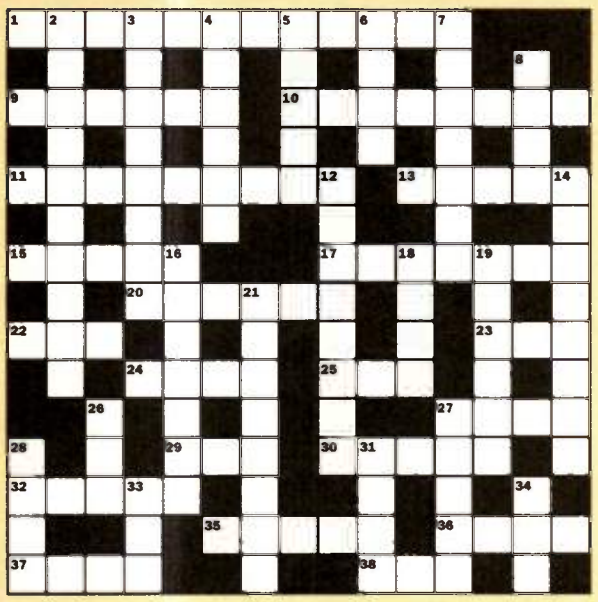

CLUES ACROSS

1 Show your support (where possible) for this Libertines single (2-3-7)
9 (See 27 across)
10 Incubus question is unanswerable by those not at home (3-3-2)
11 Siouxsie And The Banshees should take steps to replace what's missing from 'The ——— (Mystery)' (9)
13 Their name is recorded in 'Nobody's Diary' (5)
15 Did The Wildhearts get this from basking in front of all those holiday programmes? (1-1-3)
17+28D The organ gets the sound with an air of excitement on this Wire single (7-4)
20 You don't need to sound mad to be in The Music or Chumbawamba but it helps (6)
22+31D Roy Orbison would let us know when this song finished (3-4)
23 Slits guitarist who's only slightly vivacious (3)
24 (See 34 down)
25 One of The Everly Brothers (3)
27+9A Ja Rule music turned out live in soap (4-2-4)
29 Three quarters of a half of Alison Moyet (3)
30 'She Taught Me How To ———', Frank Ifield song that highlights his certain talent at singing (5)
32 Singer who shows people to their seats at his concerts? (5)
35 David ———, mainman of The Wedding Present and Cinerama (5)
36 Celia ———, singer from Cuba who was known as the 'Queen Of Salsa' (4)
37 There's nothing on this album by The Smashing Pumpkins! (4)
38 Hooray! Just half of that will do for a Frazier Chorus album (3)

CLUES DOWN

2 Sure enough, it's Suede (10)
3 Rowdy young person caught in an Embrace (8)
4 Nirvana lost all their colour after this (6)
5 (See 18 down)
6+14D Don't stop – it could be either Soul II Soul or Bob Marley (4-2-6)
7+21D Amen single – a bit difficult to give it away for nothing (3-4-2-2-4)
8 She was born Florian Cloud De Bounvialle Armstrong (4)
12 Bon Jovi currently making it a regular entry in the diary (8)
14 (See 6 down)
16 Ran clue in a different way for Ryan Adams (7)
18+5D 'New York, New York'? He's so good we've just been naming this artist twice (4-5)
19 Right to make leave arrangements for REM (6)
21 (See 7 down)
26 The Clash in the end become latterday punks (3)
27 The Kinks provided the soundtrack to this 1971 movie telling the tale of a penis transplant (5)
28 (See 17 across)
31 (See 22 across)
33 With almost 30 hits, their only Number One was 'Xanadu' (1-1-1)
34+24A Formed by Jeffrey Lee Pierce. Become a member like a shot! (3-4)

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ANSWERS FROM OCTOBER 12 ISSUE

Across: 1+9A Time Changes Everything, 7+17A The Ketchup Song, 11 Amen, 12 Nena, 15+23A Night Nurse, 21+26A Hanoi Rocks, 22 Nancy, 25 Oasis, 29 Lees, 35 Reveal, 36 DOA, 37 No Mercy, 38 Sold. **Down:** 1 Two Months Off, 2+26D Moon River, 3 Chet Atkins, 4 Arena, 5 Gayle, 6 Soho, 8 Hogan, 13 Eno, 14 Angie, 16+34A Gangsta Lovin', 18 Tango, 19 Hay, 20+31A Pink Flag, 24+29D +10A She Loves Me Not, 27 Candy, 28 Sarah, 30 Salad, 32 Lynn, 33 Glum.

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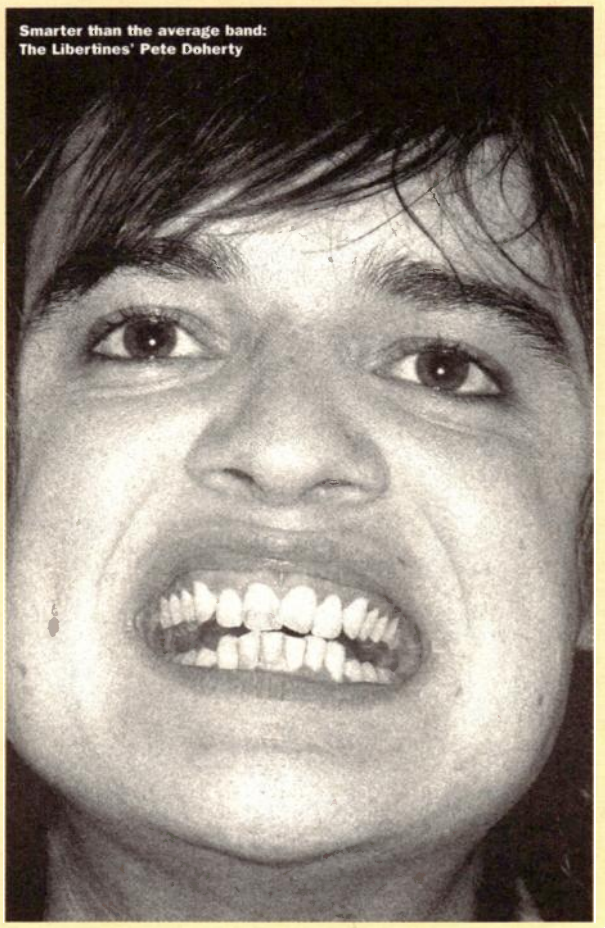
Edited by Sarah Dempster

FOOL BRITANNIA

Thank fuck for The Libertines. Not just for their music (which is amazing), but for their brains. Having heard 'What A Waster', I'd already guessed they were smarter than the average band. But reading their feature (*NME*, October 19), I was struck by just how intelligent, interesting and funny they are. I can't remember the last time I was so entertained by a band's antics (except those dicks The Music, but for completely different reasons). Rock music may be going through a renaissance at the moment, but it still seems to be the preserve of the self-aggrandising idiot. I mean, who wants to read about a band that just bangs on about how amazing their music is all the time? Boooooring! Arrogance is all very well, but when it's not backed up by a sense of humour it's just tedious.

The Libertines are a reminder of how important it is not to take rock music too seriously. Their attitude may not be anything new (bands have, after all, been taking the piss for as long as there's been something to take the piss out of), but it's a million times more interesting to read about than the sort of "the new single's got a harp on it, which is a progression for us type gubbins that you usually have to wade through. Thankfully, The Libertines couldn't give a shit. *And* they've made some of the most effortlessly brilliant music to have come out of Britain for years. As for all that stuff about fooling around with "old men in hotel rooms" – hilarious!
Charlie, Whitstable

Ah yes, The Libertines. Their "my old man's a dustman/rent boy/member of Chas'n'Dave" schtick may well be a load of cobblers, but, as Charlie rightly says, it's imaginative, hilarious cobblers, and it leaves such interest-free bozos as The Crescent standing in a puddle of their own ignorance. They're the saviours of rock theatricality wrapped up in a sauce-spattered, fun-scented bundle of nonsense, and we will fight their gleefully ridiculous corner until we are carried off, spluttering and gibbering, by the men in white coats. And besides, who but the 'Tines could rock the brogues/hairy ankles look with so much scuzzy panache? Answers on a used Kleenex, please – SD


Smarter than the average band: The Libertines' Pete Doherty

JE SUIS UN ROCK STAR

So, Graham Coxon's a "socially inadequate" recovering alcoholic who finds the whole fame thing really difficult (*NME*, October 19)? Right. Come on, that whole "boo-hoo, I'm famous but I'm so miserable" stuff has soooo been done to death. He's an indie legend, he can do what he wants and he'll never need to sign on. And now he expects us to feel sorry for him 'cos he's fallen out with his friends!
Pob, via email

Harsh words, Pob. Rock'n'roll may be a bounteous beast, but to expect Joe Pop Star to spend his days skipping through golden meadows overjoyed by the boundless brilliance of his lot is perhaps a touch unrealistic. They may have fantastic hair, abnormally attractive arses and more drugs than you, but, really, they're only human – SD

TERRITORIAL PISSINGS

Datsuns! Datsuns! Datsuns! I can take no more. I've seen them live and they're a bunch of fret-wanking, cock-rocking, 100 per cent heavy metal dullards.
Nigel Kettering, via email

My mom thinks that The D4 sound like Status Quo. It's not an insult (she says). She used to love the Quo. I personally don't know what's worse.
Miss IDIOT, via email

Just saw The D4 at the Livid Festival here in Brisbane, Australia. They played 83 songs in half an hour (possibly) and every one sounded like the best tune you'd ever heard. I wouldn't have seen them if it wasn't for their mentions in *NME*. Thanks!
Jonathan Sargeant, via email

I just saw The Vines in Amsterdam. It was – how can I put it politely? – decidedly mediocre. The audience was totally unimpressed by what was essentially a lacklustre pub band. There was no passion. And Craig's routine trashing of the drumkit was boring and simply had people laughing.
Mr Suitcase, via email

Glad to see you mention a lot of the great bands from down under (*NME*, October 12). But how about sending some scouts to Canada? We've got a thriving scene here but, because everyone's interested in what's happening in the States, some great bands have been getting ignored. The New Pornographers, The Constantines, Flashing Lights, Sloan, who are loved by Alan McGee *(That's them fucked then – SD)*, Tricky Woo and Starvin' Hungry are all amazing. Check them out!
Chris Cartwright, Canada

And so our intrepid pole-to-pole quest to bring you the latest musical developments continues. Next week, our tireless Slovakian correspondent delivers an eight-page report on the country's remarkable skiffle revival – SD

NEGATIVE CREEPS

Kurt Cobain would be turning in his grave if he knew about the treatment 'You Know You're Right' is getting. The guy was ill when he made it, for fuck's sake. What do you expect?
Kev, via email

Can't everyone just stop talking about Nirvana? The man's six feet under, how can he possibly be important enough to write about when there's all this young talent cumming *(Steady – SD)* through like The Libertines, The Vines, The Hives... Actually, thinking about it... LONG LIVE KURT COBAIN!!!!
Luke Wedgbury, via email

Re: Nirvana's 'You Know You're Right'. Everyone's been barking up the wrong tree. The importance of the song does not lie in its admittedly limited commercial potential. What it does do is display a band interacting (ironically considering their personal circumstances) brilliantly with one another. It shows that, instinctively and creatively, post-'In Utero' Nirvana were very much alive. 'YKYR' is a definite progression. In fact, if it had been refined and combined with another ten songs released in the spring of 1995, 'YKYR' would have stopped nu-metal, Fred Durst and the infantilisation of mainstream American rock music in its tracks.
E Reid, via email

Your faith in the shit-quelling qualities of Cobain & co is admirable, E. But Fred Durst? Frankly, fire, flood and lobotomisation wouldn't stop that buffoon, never mind an ever-so-slightly average grunge track – SD

RANDOM RAMBLINGS

Re: Brett Anderson worried about "disappointing" chart performance of Suede's new album (*NME*, October 12). Well, if he feels anything like me he must be fucking outraged and angry. How must it feel to produce 'A New Morning', a staggering work of heartbreaking genius *(Erm... – SD)* and have it pretty much ignored by everyone? Given the lack of media attention it got I'm surprised anyone knew the album was out. Suede are one of the few bands we've got who are both great musically and have something interesting to say.
Jane, via email

Yesterday, on the recommendation of this reputable publication, I dragged two of my friends to see Interpol. To say we were all completely bowled over by the performance would be a complete understatement. From start to finish they belted out the most amazing melodies I have heard in a long, long time. We could have sat there and listened to them all night. They deserve huge success and I really hope they make it big.
Cathy, Dublin

I can't believe I'm going to say this, but Stereophonics' cover of 'Nothing Compares 2 U' on *NME*'s '1 Love' album is fucking beautiful! I hate those beige twats, but this song has been played with heart and passion, two things missing from the band's own records.

Even better is the Manic Street Preachers' version of 'Out Of Time'. It's an absolute work of art! Oh, and the Sugababes track is great too. Nice one, *NME*!
Bennie, via email

THE MADCAP LAUGHS

The Great Stereophonics Sodomy Roundabout: each member of said band is strapped to a small roundabout, which is in turn placed inside a charity booth. Members of the public are then invited (for a reasonable fee) to vigorously bugger, in turn, every one of them with a selection of objects chosen by the band themselves (we don't want this to be an exercise in cruelty). Personally, I think Mr Jones is a zucchini man.
Anon, via email

....AND LAUGHS

I have been living a lie but the time to reveal the truth is now. It's been very funny to watch and you have all fallen for it. It started with Lamacq and then went on to Jo Whiley. It very nearly got exposed with a shit chart position. That's right – The Polyphonic Spree is a joke. The most ridiculous pile of shit that ever was put together AS A JOKE! And I did it! Hahahahahahaha!!!!
Anon, via email

Coxon? Is that you again? Any more 'hilarious' pranks like these and we'll call the police. You've been warned – SD

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

My brother's Magic 8 Ball just revealed to me that I will end up shagging Craig Nicholls, molesting Crispian Mills in the public lavs and attempting to kiss Fab Moretti.

For the protection of these poor souls, lock me up.
Anon, via email

That man out of The Libertines looks EXACTLY like Louise from Sleeper. Why have you consistently failed to point this out?
Dayglo Delilah, via email

Is it me, or does BRMC's 'Spread Your Love' sound very much like 'Glamorous Glue' by Morrissey? It's like that movie with Arnie and DeVito, where they are the same, but one is all good and other all bad.
Max Hartshorne, via email

The Music. Two words that will forever mean one: wank. Running down the blues scale like a gameshow host is as easy as taking a piss. So don't do it!
Anon, via email

TEXT MANIACS

Why does Swells always mention dogs in his reviews?

U COCK IS FAR TOO RUDE. WHAT'S WRONG WITH U CAD?

Why won't Morrissey play in Manchester? What's he afraid of? Barry13.

Thanks for your tip on The Datsuns. I just bought their record and it's fantastic!
Marie

PHOTOGRAPHY: DAVID ELLIS

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US mailing agent: Virgin Mailing And Distribution, 10 Camptown Road, Irvington, New Jersey, NJ 0711, USA. Second class postage paid at Newark, New Jersey. Send address changes to NME, c/o MAIL America, 2323 Randolph Avenue, Avenel, New Jersey, NJ 07001, USA. Periodicals postage paid at Newark, New Jersey. BACK ISSUES of NME cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world) including postage and are available from John Denton Services, Box 666, London E15 1DN, tel 020 8503 0588 or email ipcback@aol.com.

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